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[New Issue.]

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SATURDAY, APRIL 18, 1891.

No. 989, New Series.

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## LITERATURE.

*Memoirs of the Prince de Talleyrand.* Edited, with a Preface and Notes, by the Duc de Broglie; translated by Raphaël Ledos de Beaufort; with an Introduction by the Hon. Whitelaw Reid, American Minister in Paris. Vol. I. (Griffith, Farran & Co.)

THE unique career of Talleyrand, which afforded him unrivalled opportunities for acquiring an intimate and correct knowledge of the secret history of France and of Europe during the most eventful period of modern history, and the reputation he possessed for biting wit and for acuteness in fathoming the inmost thoughts of the men with whom he was brought in contact, have caused the publication of his Memoirs to be looked forward to with the keenest expectation. The facts that he should have directed they should not be published until thirty years after his death, and that his literary executor, M. de Bacourt, should have prolonged the period for another twenty years, served to increase the impatience of the public and strengthened the belief that they would be of surpassing interest. Now that they have been given to the world, the universal feeling has been one of disappointment; they contain no startling revelations, no scandalous gossip, no brilliant passages, no fresh light on the characters of famous men; they have been compiled evidently to defend the character of the author and not to blacken the reputations of others; they contain an "Apologia pro Vita sua," not a *chronique scandaleuse*. The feeling of disappointment will soon wear off. Talleyrand's reputation will not suffer because he has chosen, in his posthumous Memoirs, to defend his own career instead of displaying his knowledge, sagacity, and powers of sarcasm in abusing his contemporaries; and the value of the observations made by this most acute observer on the events of his own time must have a permanent value.

It was certain beforehand that the authenticity of Talleyrand's Memoirs would be called in question. They had passed through so many hands and had been the subject of so many rumours; it had been so obviously to the interest alike of Louis Philippe and of Napoleon III. that the full extent of the great diplomatist's knowledge of the careers of their ancestors should not be divulged to the world, that it was generally believed that they must have been tampered with. The absence of striking revelations in them, now that they have been published at last, has strengthened this belief. The high character of the Duc de Broglie as a historian and as a man of honour forbids the faintest shadow of a suspicion that he should

have been concerned in any suppression, emendation, or interference with the text of the Memoirs, which were placed in his hands for publication. But M. Aulard, the learned Professor of the History of the French Revolution, whose knowledge is surpassed only, if it be surpassed, by that of M. Albert Sorel, has pointed out that the text edited by the Duc de Broglie is printed from a copy made from the original by M. de Bacourt, and not from the original itself. M. de Broglie has offered to place this copy in the hands of experts. But no one doubts his *bona fides*; the question at issue is, whether the copy was correctly made from the original, and the original is not forthcoming to decide the question. Unfortunately, the reputation of M. de Bacourt is not unimpeachable. He was a diplomatist and not a historian; he is seriously suspected of having doctored his originals in his publication of the *Correspondance entre Mirabeau et La Marse*; and it is perfectly possible that in making his copy he may have suppressed or altered certain passages of which he did not approve. It is not for a moment intended to imply that M. de Bacourt was a book-maker of the type of Beauchamp, who vamped up the so-called Memoirs of Fouché out of the notes of a former secretary of the famous Minister of Police; but it is alleged by men of knowledge and critical acumen, that he may have altered the text of the memoirs committed to his charge. No doubt rests on the recently-printed Memoirs. M. Sorel, M. Aulard, and the most eminent students of the history of the Revolution and of Napoleon, acknowledge their authenticity. But it is possible, nay it is most probable, that they do not contain the whole of the matter which Talleyrand intended to be published for the edification of posterity; and until the original from which M. de Bacourt made his copy is produced and tested with the copy, this doubt must remain unsolved.

The first question suggested by a careful study of the Memoirs, when it has been ascertained that they contain no startling revelations, is what light do they throw on the character of Talleyrand himself. The veteran diplomatist, the unfaithful servant of many masters, the bishop of the *ancien régime*, and the ambassador of the monarchy of July, has been held up for two generations as the ideal of cynical selfishness, the embodied spirit of treachery and deceit. He knew well the character which was ascribed to him; and his Memoirs are deliberately intended to form a justification, a vindication and an apology for his whole career, both in public and private life. The Duc de Broglie, in an admirable preface, has sketched the nature of this defence. Talleyrand asserts that throughout his life he was urged by but one impulse, the desire to serve France. He argues that it was his ardent patriotism which induced him to give the title of apostolical succession to the first bishops elected under the civil constitution of the clergy in 1791 by consecrating two of them, in the exercise of his own undoubted rights as Bishop of Autun; and that it was equally from patriotism that he served the Directory as Foreign Minister, prepared the *coup d'état* of 18 Brumaire, and eventually, after

acting as Napoleon's most trusted adviser, carefully warned the Czar Alexander against his former master during the conferences at Erfurt. It may have been patriotism; but considering the height of wealth and power to which he rose, this conduct seems to ordinary men as if it had been inspired by motives of self-interest and by a cynical calculation of probabilities. When the Duc de Broglie comes to study Talleyrand's later career he stands on firmer ground. The services which the great diplomatist rendered to France at the Congress of Vienna in 1814, and as ambassador to England after the revolution of July, 1830, are incontestable, and such as no other man of the period could have accomplished for her. Though Talleyrand's public career during the Revolution, under the Directory, the Consulate, and the Empire, may be open to criticism as to his motives, and even to decided blame, if treachery be accounted a crime in a diplomatist, he yet did no particular harm to France during that era; while at the Congress of Vienna he, the representative of a country occupied by the armies of the other powers, saved her from dismemberment, and, by winning the acquiescence of England to the accession of Louis Philippe in 1830, he broke the unity of the Holy Alliance, and prevented any attempt of the continental monarchs to restore Charles X. as king by right divine to the throne of France. These were great services indeed, and Talleyrand, if a traitor to Napoleon and many other masters, was never a traitor to his country. But his Memoirs not only contain a written vindication of his public career, they imply a justification for the errors of his private life. Nothing could be more skilful than the manner in which he dwells on the way in which he was forced to take orders, and thus hints an excuse for his unsacerdotal behaviour: the reader throughout is left to infer the grounds of his defence, and is never forced to listen to an elaborate argument from the criminal in the dock.

The earlier parts of the first volume of Talleyrand's Memoirs deal with the history of the French Revolution, and deserve a few words at once; while parts iv. and v. treat of his conduct during the reign of Napoleon, and will be best examined in connexion with the second volume, after studying all that he has to say upon the subject. The whole of part ii. is devoted to an elaborate examination of the character and career of the Duke of Orleans, Philippe Egalité. His pen seems dipped in gall as he writes of this unfortunate prince, whom posterity justly considers more sinned against than sinning; but he does him the justice to say in conclusion, "[The Duke of Orleans] was not, as I have said, either the principle, the object, or the motive of the Revolution. The impetuous tide carried him along with the others." He also gives an elaborate character of Siéyès, and many valuable remarks on the policy of the Constituent Assembly and on the error of the royalist nobility in emigrating and making themselves appear the declared enemies of France. But, alas! all that he has to say about the history of the Revolution does not amount to much. He gives us no word-

picture of Mirabeau, whom he knew intimately, no vivid account of the events which led to the States-General becoming the National Assembly, nothing on the march of the Parisians to Versailles on October 5, or on the flight to Varennes. If M. de Bacourt has suppressed aught that Talleyrand wrote on this period of his life, he has much to answer for, for Talleyrand knew much which all students long to know; but if M. de Broglie's theory be correct—that the old statesman intended to write a defence of his career and a book of memories, not an autobiography—it may well be imagined that even to the end of his long life he felt that he had little or nothing to apologise for in sharing the excitement and enthusiasm, the noble sentiments and the excusable errors, of the Constituent Assembly from 1789 to 1791. There is one passage which specially deserves quotation, if only for the use of the pseudo-historians, who delight in wasting time and paper in speculations on the causes of the French Revolution.

"If historians make it a point," he writes, "to seek the men to whom they can award the honour, or address the reproach, of having made, directed, or modified, the French Revolution, they will give themselves unnecessary trouble. It had no authors, leaders, nor guides. It was sown by the writers who, in an enlightened and venturesome century, wishing to attack prejudices, subverted the religious and social principles, and by unskilful ministers who increased the deficit of the treasury and the discontent of the people. It would be necessary, in order to find the real origin and causes of the Revolution, to weigh, analyse, and judge questions of high speculative politics, and especially to submit to a profound and skilful examination the question of the struggle between philosophical ideas and prejudices, between the pretensions of the mind and those of power. For, if we were to take into consideration only the sole results of that Revolution, we should soon fall into error, and end by mistaking M. de Malesherbes for Mirabeau, and M. de la Rochefoucauld for Robespierre."

In conclusion, with regard to this first volume, every reader should take care to study the admirable preface of the Duc de Broglie, and may neglect the introduction by Mr. Whitelaw Reid, for which there seems to be no sufficient reason. The translation is good, and the biographical notes are clear and useful; but it is amusing to notice the translator's suffix of "F.R.Hist.Soc.," in such close juxtaposition on the title-page to M. de Broglie's qualification, "of the French Academy."

H. MORSE STEPHENS.

*Bonheur.* Par Paul Verlaine. (Paris: Léon Vanier.)

SOME years ago, in a book rather of confession than of criticism, Paul Verlaine announced his intention (somewhat too formally, perhaps) of dividing his poetic work into two distinct sections, to be published in parallel series. *Sagesse*, *Amour*, *Bonheur*, were to "make for righteousness"; *Parallèlement* was to be frankly sensual; between them, he imagined, the whole man—that strange, composite, though not complex nature—would be fully and finally

expressed. *Bonheur*, the third part, completing the trilogy, has just appeared.

*Bonheur* is written very much in the style of *Sagesse*, and a great part of it might be assigned, on internal evidence, to a period anterior to *Amour* and *Parallèlement*. It has none of the perversity, moral and artistic, of the latter book, despite a few experiments upon metre and rhyme. Nor is space devoted, as occasionally in *Amour*, to the mere courtesies of literary friendship. The verse has an exquisite simplicity, a limpid clearness, a strenuous rejection of every sort of artistic "dandyism"—the word is Verlaine's:

"et que cet arsenal,  
Chics fougueux et froids, mots secs, phrase  
redondante,  
Et cœtera, se rende à l'émeute grondante  
Des sentiments enfin naturels et réels."

I take these lines from a poem which may be considered a new "Art Poétique." In that delicate and magical poem—itself the ideal of the art it sang—Verlaine said nothing about sincerity, except, inferentially, to the fleeting impression of something almost too vague for words. Music first of all and before all, and then, not colour, but the *nuance*, the last fine shade. Poetry is to be something intangible, a winged soul in flight "towards other skies and other loves." To express the inexpressible, he speaks of beautiful eyes behind a veil, of the full palpitating sunlight of noon, of the blue swarm of clear stars in a cool autumn sky; and the verse in which he makes this confession of faith has the exquisite troubled beauty—"sans rien en lui qui pèse ou qui pose"—which he commends as the essential poetry. Now, in this new poem of poetical counsel, he tells us that art should, first of all, be absolutely clear and sincere; it is the law of necessity, hard, no doubt, but the law:

"L'art, mes enfants, c'est d'être absolument soi-même."

Foin! d'un art qui blasphème et fi! d'un art  
qui pose,  
Et vive un vers bien simple, autrement c'est la  
prose."

The verse in *Bonheur* is indeed "bien simple." There is a poem addressed to a friend—"Mon ami, ma plus belle amitié, ma meilleure"—which even Verlaine has hardly excelled in a kind of plaintive sincerity, full of the beauty of simple human feeling, seeking and finding the most direct expression:

"Aussi, précieux toi plus cher que tous les moi  
Que je fus et serai si doit durer ma vie,  
Soyons tout l'un pour l'autre en dépit de l'envie,  
Soyons tout l'un à l'autre en toute bonne foi."

Verlaine speaks to his friend as if he would say more for friendship than has ever been said before. He would fain find words close and gracious enough to express all the intimacy and charm of their friendship:

"Elle verse à mes yeux, qui ne pleureront plus,  
Un paisible sommeil, dans la nuit transparente  
Que de rêves légers bénissent, troupe errante  
De souvenirs futurs et d'espoirs révolus."

"Remembrances to be, and hopes returned again"—how lovely a verse, French or English! And the emotion, temperate and

restrained through most of the poem, rises at the end into exaltation:

"Afin qu'enfin ce Jésus-Christ qui nous créa  
Nous fasse grâce et fasse grâce au monde  
immonde  
D'autour de nous alors unis — paix sans  
séconde! —  
Définitivement, et dicte: Alleluia."

I quote this stanza not only because of its place in the poem—its expression of the culminating emotion—but because it is an excellent example of Verlaine's most characteristic technique. Note the rhyme at the beginning of the first line and at the end of the second, the alliteration, the curious effect produced by the repetition of "fasse grâce" (itself an assonance), the tormented rhythm throughout, the arbitrary and extraordinary position and transposition of accents. It cannot be said that all these experiments are always and equally successful; but it is useless to deny that Verlaine has widened the capacities of French verse. He has done what Goncourt has done in his prose: he has contributed to the destruction of a classical language, which, within its narrow limits, had its own perfection. But how great a gain there has been, along with this inevitable loss! In the hands of the noisy little school of *Décadents*, the brain-sick little school of *Symbolistes*, both claiming Verlaine as a master, these innovations have of course been carried to the furthest limits of unconscious caricature. In Paris, at the present moment, a factitious clamour has arisen about a young Greek, Jean Moréas, a person who at one time had a very distinct talent for verse, which he wrote in regular metre, and without more of foreign idiom than his Athenian origin would lead one to expect. At present, as one of his admirers calmly remarks, "il répudie toute règle préétablie pour la texture de ses vers." From these extravagances Verlaine has always held aloof; and in an article published last year he has given his opinion very frankly on those young *confrères* who reproach him, he tells us, "with having kept a metre, and in this metre some caesura, and rhymes at the end of the lines. *Mon Dieu!*" he adds, "I thought I had 'broken' verse quite sufficiently." In *Bonheur*, for the first time in his work, there is one short poem—a concession to these young *confrères*—written in irregular unrhymed verse: verse, however, which is still verse, and not delirious prose. There are also two poems in assonant verse, one of them in lines of fourteen syllables, metrically quite regular. It is difficult to see any reason for the rejection of rhymes, but at all events they are rejected without disdain—frankly for a caprice.

Almost all the poems in *Bonheur* are closely personal—confessions of weakness, confessions of penitence, confessions of "l'ennui de vivre avec les gens et dans les choses," confessions of good attempts foiled, of unachieved resolutions. With a touch of characteristic self-criticism Verlaine says in one place:

"Mais, hélas! je ratiocine  
Sur mes fautes et mes douleurs,  
Espèce de mauvais Racine  
Analysant jusqu'à mes pleurs."

And in its measure and degree this is true:



there are times when confession becomes analysis, not to the advantage of the poetry. But, here as in *Sagesse*, the really distinguishing work is an outpouring of desires that speak the language of desire, of prayers that go up to God as prayers, not as literature; of confessions that have no reticences.

One of the finest pieces tells the story of that endeavour to rebuild the ruined house of life which Verlaine made at the time of his conversion, after those calm and salutary eighteen months' of seclusion. This intensely personal poem, which is really a piece of the most exact autobiography, becomes a symbol of all lives that have fallen, that have struggled to rise, that have failed in the endeavour. Towards the end the emotion rises in a crescendo, half of despair, half of hope, as he cries out in the very fury of helplessness against the worst of foes—

"Vous toujours, vil cri de haro,  
Qui me proclame et me diffame,  
Gueuse inepte, lâche bourreau,  
Horrible, horrible, horrible femme !

"Vous, l'insultant mensonge noir,  
La haine longue, l'affront rance,  
Vous qui seriez la désespoir,  
Si la Foi n'était l'Espérance

"Et l'Espérance le pardon,  
Et ce pardon une vengeance.  
Mais quel voluptueux pardon,  
Quelle savoureuse vengeance !"

Elsewhere he writes of his life in hospital—"last home perhaps, and best, the hospital"; of his child-wife, for whose memory he has so strange a mixture of regretful complaint and unassuaged self-reproach; and always he returns to the burden of "Priez avec et pour le pauvre Lélian !"

A few poems, less intimately personal, are scattered here and there—impressions, some of them, almost in the manner of the *Romances sans Paroles*. Here is one, which seems to me not to need its last stanza: so beautiful, so sufficing in itself, is the picture called up before our eyes, the impression—outline, colour, and harmony—evoked in the earlier stanzas.

"La cathédrale est majestueuse  
Que j'imagine en pleine campagne  
Sur quelque affluent de quelque Meuse  
Non loin de l'Océan qu'il regagne,

"L'Océan pas vu que je devine  
Par l'air chargé de sels et d'arômes.  
La croix est d'or dans la nuit divine  
D'entre l'envol des tours et des dômes ;

"Des angélus font aux campaniles  
Une couronne d'argent qui chante ;  
De blancs hibous, aux longs cris graciles,  
Tournent sans fin de sorte charmante ;

"Les processions jeunes et claires  
Vont et viennent de porches sans nombre,  
Soie et perles de vivants rosaires,  
Rogations pour de chers fruits d'ombre.

"Ce n'est pas un rêve ni la vie,  
C'est ma belle et ma chaste pensée,  
Si vous voulez, ma philosophie,  
Ma mort choisie ainsi déguisée."

ARTHUR SYMONS.

"ENGLISH STATESMEN."—Peel. By J. R. Thursfield. (Macmillan.)

SIR ROBERT PEEL is remembered, his name is honoured, for those acts of his public life which were most censured by his oldest friends; and the high place he holds in the British policy of the nineteenth century was gained by abandoning the positions he had defended, and by taking up those which he had denounced. Therefore, in any account of Peel's life, we turn most anxiously to witness how these changes are regarded, and to what motives they are ascribed. No writer upon Peel's career has been more thoughtful in this respect, and none has been quite equally candid and successful. Those who have lived much—as has the present writer—among the wealthiest of the merchants and manufacturers of Lancashire can, perhaps, better understand the personal character of Peel, in which humility and pride, each now and then overwrought, with the addition of academic and political distinction, formed a mixture, difficult, it seems, to unravel except by those who have had observation of all the threads of such complex life, especially the homely material fixed in that comparatively humble and unpicturesque house at Bury where Peel's childhood was passed. Of those who have illustrated these characteristics in the highest place, Peel was the first, but not the greatest, representative. In Lancashire, attractions to public life are more vivid than elsewhere, because there is no escape from the clatter and the competition of public opinion. Sloth may affect neutrality and indifference, but energy and talent must take its side. Disraeli has written in *Lothair* of the country gentlemen that "they live in the open air, they know but one language, and they never read." The difference between rural life and Lancashire life is at least as great as that between home education and a great public school. Peel's father, a Lancashire man of the best type—whose conscientious and scrupulous care in business was translated in the son to that which Mr. Thursfield well describes as "Peel's exalted and almost pedantic sense of the proprieties of public life"—proud of his own success, and, seeking for his son the greater glory of a statesman's career, devoted him from infancy to the service of the country. Such a dedication, when made on reasonable bases, is never unimportant as a factor in the life of the subject. The conscious claim of ascendancy over his fellows was a conspicuous note of Peel's progress. His first great victory was gained at Oxford, and the halo of that success illumined many succeeding years. It was very remarkable.

"The Class List, that new system of examination which was to stamp so many statesmen and scholars, had been instituted in the first years of the century; but it was not until 1807 that the examination had been divided into the two schools of classics and mathematics. Peel, who at school always 'knew his lesson' [that was the opinion of Byron, his schoolfellow], presented himself for honours in both. He came out a double first, being the first of Oxford men ever to achieve that honour, and standing alone in the first class in mathematics."

Under the restricted suffrage which the lower political morality of 1809 then sanctioned in

Ireland, Peel entered Parliament soon after reaching manhood for the borough of Cashel, and, of course, was ready to combat, as he did by speech in 1812, the Roman Catholic claims to emancipation. At that time, Castlereagh was one of the leaders of the Tory party in the House of Commons. As a good example of Mr. Thursfield's concise historical style, we give the following on Castlereagh:

"In Ireland, his name stands for the cruelty with which the rebellion of 1798 was repressed and the corruption with which the Union was carried; in England it stands for the Six Acts and the policy they represented; in Europe for the Holy Alliance. When he died, the country rejoiced; when he was buried, the mob of Westminster cheered in triumph. He was the scapegoat of that obsolete Toryism which went out of office with Eldon, and was finally extinguished by the Reform Bill."

Yet Castlereagh never denied the Catholic claims, and many will agree with Mr. Thursfield that "posterity has done him less than justice." As chief secretary, Peel founded the constabulary now so famous in Ireland. It was Irish humour which called the new officer "bobby" and "peeler," nicknames transferred to England—and still current in the slang of London streets—when Peel as home secretary reorganised the metropolitan police in 1829.

In this very frugal, but otherwise most excellent, sketch of Peel, the name of Gladstone, which must rise often in the mind of any reader, occurs first in connexion with a familiar personal incident. All that which in the character of Mr. Gladstone may be termed genius is superadded to the character of Peel. In fundamentals there is an extraordinary resemblance. Like Peel, Mr. Gladstone is "not a man of ordinary parliamentary temper." The greatness of such men is partly derived from their power of regarding their own acts and character as identified with the greatness, the honour, the welfare, and the dignity of their public deeds done in the name of the country. They are jealous of personal dignity and self-conscious almost to egotism. When Cobbett, in moving an address to the Crown praying that Peel should be dismissed from the Privy Council, referred with disdain to the origin of Peel's family, the House would have treated the affair as a sorry joke, but Peel replied in elaborate and impassioned speech.

"So deeply was he moved, so vehemently did he exert himself, that as he spoke the high collars which men wore in those days [Mr. Thursfield acknowledges this anecdote of the collars from Mr. Gladstone] gradually became saturated with perspiration and fell back in limp disarray, betraying to all who saw him the intensity of his agitation."

We are now approaching the first of the three great tests and trials in which Peel was victorious over his former self, and upon which his fame must rest. These three great surrenders were, (1) on the currency, (2) on Catholic emancipation, and (3) on the corn laws. The biographer must be judged by his success in dealing with these crises. Disraeli attacked these changes of opinion, and declared the mind of Peel to be one "huge appropriation clause." Mr. Thurs-

field is clear and, we think, convincing in his view:—

"This openness of mind, this readiness to follow mature and honest conviction whithersoever it might lead him, is Peel's shining merit as a statesman. His convictions were not determined by personal interest, by narrow views of political expediency, by cunningly laid schemes of party strategy. They were the slow, reasoned, sincere, and inevitable results of patient and painful reflection on the truth of things and its relation to the national welfare."

Peel established that gold standard of the currency which, though questioned, has never been upset. But from 1823 to 1827 the extraordinary spectacle was presented of Canning advocating Catholic emancipation from his place as leader of the House of Commons, and being answered by Peel, the second man in the ministry, from the same bench. That anomaly ended on March 5, 1829, when, in a memorable speech, Peel abandoned his maintenance of the exclusion of Roman Catholics from Parliament and high offices of State, "in consequence of the conviction that it can be no longer advantageously maintained, from believing that there are not adequate materials or sufficient instruments for its effectual and permanent continuance."

This, as Mr. Thursfield says, "is the language not of conviction, but of surrender," and in this matter there appears a defect in Peel's character which no argument can satisfy. He deals otherwise with his change of front as to the currency and the corn laws. Yet in this frank declaration there is no absolute opposition to Mr. Thursfield's concluding judgment, that "the divinity enshrined in the innermost recesses of Peel's nature was intellectual sincerity; to this he rendered unswerving homage and unfaltering obedience." It is on record by his own hand that in 1845 he had become convinced that the corn laws could not be permanently maintained. On the same day, in 1846, that the Corn and Customs Bill received the Royal Assent, Peel was placed in a minority in the House of Commons. It was then, in falling from power at the age of fifty-eight, with every assurance of his country's gratitude and of the impartial testimony of history to the splendour of his public services, that Peel delivered his valedictory speech, containing words which are cut in granite at Manchester, and are graven still more imperishably in the hearts and memories of his countrymen, reminding "those whose lot it is to labour and to earn their bread with the sweat of their brow" that they may, through his self-sacrificing work, "recruit their exhausted strength with abundant and untaxed food, the sweeter because it is no longer leavened with a sense of injustice."

ARTHUR ARNOLD.

*George Washington's Rules of Civility: Traced to their Sources and Restored.* By Moncure Daniel Conway. (Chatto & Windus.)

THIS is a delightful and interesting volume, both for the matter it contains and for the sake of the great man who compiled it. The readers of any *Life of Washington* must remember him a stately figure of antique virtue, of simple and gracious

habits. This is the portrait which Thackeray draws of him in *The Virginians*; and it recalls those heroes of the greater commonwealth to whom Washington may be compared, with their stern lives and their simple dignity, as they are celebrated by the poet: Aemilius Paulus, "prodigal of his heroic soul"; Fabricius and Camillus, schooled by their *sæva paupertas*; their desires and their ambition satisfied by their hereditary acres, their manners regulated by the ancient customs of their family, *acutus apto cum lare fundus*. Not alone among the moderns, but certainly conspicuous among the greatest of the moderns is Washington, in his resemblance to an antique hero out of Plutarch: and it is curious to notice how, in every age, the model of good breeding and of austere living is referred to the traditional standard of "an elder fashion." Mr. Austin Dobson talks of "a fine, old-fashioned grace," in one of his most pleasing verses; and Paternus attributes "an old-fashioned grace" to Sejanus, when he enumerates the real or the imaginary excellencies of that notorious minister. In Tacitus also, the same notion is continually present: his good characters, Agricola, Helvidius Priscus, Thrasea, are always commended for their ancient virtue, and above all for their old-world courtesy; "quicquid mirati sumus manet mansurumque est in animis hominum, in æternitate temporum, famæ rerum." So commanding is goodness, in itself; but so persuasive and abiding is its memory, when it is adorned by what Lord Chesterfield calls "the Graces."

"The different effect of the same things, said or done, when accompanied by them, is almost inconceivable. They prepare the way to the heart; and the heart has such an influence over the understanding that it is worth while to engage it in our interest. People will no more advance their civility to a bear than their money to a bankrupt."

Washington was a votary of "the Graces," and he courted them from his earliest youth. Mr. Conway has re-printed a MS. book of Washington's on manners, written when he was fourteen or fifteen; and he has traced these "Rules of Civility" back to their originals. Washington's master was one James Marye, a Frenchman, an ex-Jesuit; one who wandered to the English settlements in America, and became a teacher there. His "Rules" appear to have been taken from a volume of *Maximes*, an early French work, which was compiled by the Jesuits, and used as a text-book of behaviour in their schools. Of this there was an English version, printed several times in the seventeenth century; and M. Marye, the ex-Jesuit *pasteur*, seems to have made use of the English as well as of the French editions. The "Rules" were either dictated, as Mr. Conway thinks, or they may have been digested by the boys themselves, and then re-written according to their taste or memory; however that may be, Washington's "Rules" are shorter and more vigorous than either of the originals. Mr. Conway has printed the three texts, with all their errors, their variations, and their peculiarities; and he deserves our best thanks for enabling us to compare Washington's rendering with the language of the

older versions. The Jesuit manual was enlarged and plagiarised by a later Frenchman, and this work was turned into English, or paraphrased, perhaps, and added to, by Obadiah Walker, the Master of University College in Oxford. Mr. Conway has done his editing most faithfully, and he has introduced the texts by an admirable preface. If it were possible to reproach him, it would be for denying to his readers any specimen of the "elegant Latin," "the most elegant Latin ever met with," into which Father Périn transformed the "very unpolished French" of the original maxims. It is cruel to be told of this polished Latin and not to see it; and into a book of civility, "the most elegant Latin ever met with" would have fitted well.

But although it is impossible to cavil at Mr. Conway's editing, it may be allowable to challenge one statement in his introduction. He describes the Jesuit manual as "the mother of all works on civility." The earliest notice he gives of it is in 1595; it was then in use at the College of La Flèche, and was sent by the pupils there to the College at Pont-à-Mousson. Now there are two great Italian books on civility, which must be older than this manual of the French Jesuits. *Il Galateo* of Della Casa, and *Il Cortigiano* of Castiglioni, are, so far as I know, the oldest books of civility in our modern literatures. And in England, if we turn from books to practice, we may find something older. In the fourteenth century William of Wykeham endowed his two colleges in Winchester and Oxford, and gave them their famous motto "*Manners Makyth Man*." This device of his colleges we may take to be an epitome of their statutes, which were framed to train not only scholars and pious clerks, but gentlemen. This object was very dear to Wykeham; the end was great and worthy, he considered; his colleges were to be a means of attaining it, and their motto was to be a perpetual remembrance of his intention.

This plan of Wykeham's for teaching civility by practice, and for handing it down as a great tradition, should never be forgotten by those who treat of manners; and perhaps Wykeham's way is the best and wisest, for there is nothing more difficult to write than a book upon behaviour. Many students of Mrs. Chapone must have suspected, as they read her pages, that a person formed upon her rules might easily be an unpleasing character. Della Casa and Castiglioni, however, have treated their difficult subject with a master's hand: the one with common sense, not wanting in politeness; but the other with all the delightful ease of a courtier, of a soldier, and of an accomplished scholar. In those books there is nothing of that formalism and stiffness, which are too evident in Mrs. Chapone. In Chesterfield, again, there is a fund of common sense, which adds to the value and to the reality of his teaching.

"There is a natural good breeding," he says, "which occurs to every man of common sense, and is practised by every man of common good-nature. This good breeding is general, independent of modes; and consists in endeavours to please and oblige our fellow-creatures by all good offices, short of moral duties. This will be



practised by a good-natured American savage, as essentially as by the best-bred European."

Mr. Conway gives an example of this in his preface: A certain witness, in Kentucky, described someone as "a gentleman," and being asked to explain his definition, "If any man goes to his house," he replied, "he sets out the whiskey, and then goes and looks out of the window." This particular instance is not, perhaps, what Lord Chesterfield may have contemplated: he is upon surer ground, when he says more generally, "Good breeding is to all worldly qualifications what charity is to all Christian virtues"; and, again, "a man's own good breeding is his best security against other people's ill-manners." Here he approaches to the first of Washington's "Rules": "Every Action done in Company ought to be with some sign of Respect to those that are present." From this, as from a general principle, the "Rules of Civility" are deduced. "*De minimis non curat lex*" is a maxim wise enough in civil and in criminal affairs; but in social affairs, how often it is that men violate the unwritten law, and their slight offences are criminal to those who suffer from their heedless ways. "In the Presence of Others sing not to yourself with a humming Noise, nor Drum with your Fingers or Feet." "Be not Angry at Table whatever happens." "Speak not of doleful Things in a Time of Mirth, or at the Table; Speak not of Melancholy Things as Death and Wounds."

The maxims, writes Mr. Conway, "are partly ethical, but mainly relate to manners and civility; they are wise, gentle, and true. A character built on them would be virtuous and probably great." He points out that in this admirable school, "in what was little more than a village," three American Presidents were reared; it was to the teaching and to the methods of their ex-Jesuit French master, that Washington, Madison, and Monroe owed something of their greatness. Mr. Conway mentions another school "for children gathered from the street." It began every morning with "a conduct lesson"; for this, the children crowded round the door before it opened, "in their anxiety not to lose a word." And this lesson "gradually did away with all necessity for corporal punishments." The readers of Boswell and of Goldsmith must remember, and must be influenced themselves by, the winning manners of Sir Joshua Reynolds, before whom Dr. Johnson was habitually tender and considerate. The sterner Swift, with all his party feeling, writes of Addison, "they could refuse him nothing; they would make him king if he desired it." It was to "the Graces," even more than to military and political accomplishments, that Chesterfield ascribed the greatest victories of Marlborough and the only real success of Bolingbroke. We admire the stern virtues of the early Romans, as Horace gives them; but we love the hero better, if to his virtues he add "the Graces," if he be not only *animæ magnæ prodigium*, but *ad unguem factus homo*: a scholar and a gentleman, a man full of accomplishment and courtesy.

ARTHUR GALTON.

*A Ride to India Across Persia and Baluchistan.*  
By Harry de Windt, F.R.G.S. With Illustrations by Herbert Walker from Sketches by the Author. (Chapman & Hall.)

NOTWITHSTANDING the title, Mr. de Windt cleverly avoided the most difficult and perilous parts of the land journey between Europe and India by taking ship at Bushire, in the Persian Gulf, for Son Miani, on the coast of Baluchistan. He felicitates himself, however, on having traversed some seventy miles of hitherto unknown road. Perhaps it would be as well had he been content to write a brief description of this portion of the route, since he would then have escaped all suspicion of plagiarism. As it is, I am compelled to point out that a work by Mr. A. W. Hughes (*The Country of Balochistan*, London, 1877) has been made use of in a way which seems utterly indefensible. This is a serious accusation to bring against an author of some repute, but it can easily be proved by means of a few parallel passages. The following extracts will show Mr. de Windt's method:—

HUGHES.

"Owing to the nomadic nature of the great majority of the inhabitants of Baluchistan, the general barrenness of the country, and the consequent absence of any valuable commerce and manufactures, towns and villages are comparatively speaking few" (p. 25).

"The dwellings of the pastoral tribes are simply formed by a number of long, slender poles, bent and inverted towards each other, over which are placed slips of the coarse fabric of camel-hair" (p. 39).

"No large river—like the Indus—flows through any part of this immense territory, and to this circumstance is in all probability due the slight knowledge at present possessed of the interior, where arid, sandy deserts, dangerous alike to the native of the country and to the traveller, are the rule, and cover generally those large open spaces shown upon the map as 'unexplored.' . . . Notwithstanding the great width of the bed of the Purali, in many places, it has no regular embouchure into the sea; but its water, when in flood from rainfall, seems to lose itself in the level plains in a chain of temporary swamps and marshes" (p. 9).

"Vermin and venomous animals are, Pottinger observes, not so common as in Hindustan; but Masson especially calls attention to a loathsome bug, called *mangur*, which he found infested the houses at Kelât" (p. 18).

DE WINDT.

"Owing to the nomadic nature of the Baluchis, the barrenness of their country and consequent absence of manufactures and commerce, permanent settlements are very rare" (p. 228).

"The dwellings of the nomads consist of a number of long, slender poles, bent and inverted towards each other, over which are stretched slips of coarse fabrics of camel's hair" (p. 230).

"There are no permanent rivers in this country. To this fact is perhaps due the slight knowledge obtained up to the present time of the interior, where arid, sandy deserts, dangerous alike to native or European travellers, are the rule, and cover those large open spaces marked upon maps as 'unexplored.' Notwithstanding the great width of the bed of the Purali river, in many places, it has no regular outlet into the sea. Its waters, when in flood from the rainfall, lose themselves in the level plains in a chain of lagoons or swamps" (p. 235).

"Vermin and venomous animals are not so common as in India. . . . We were much annoyed by a loathsome bug, the *mangur*, which infests the houses of Kelât" (p. 247).

Did the same *mangur* which vexed Masson in 1844 also ravage the cuticle of Mr. de Windt in 1890?

HUGHES.

"A very commendable trait in the character of the Baluch is his practice of hospitality (*zang*), . . . the person of a guest being looked upon as sacred" (p. 41).

*Zang* in the above is possibly a misprint for *nang*. Further on, Mr. de Windt rightly translates *zang* as "betrothal." He is still borrowing, as will be seen, from Mr. Hughes:—

HUGHES.

"With the Baluchis marriage is attended with great festivities. The first step is the *sang*, or betrothal, which is regarded as of a very sacred nature, the final rite being known as *nikkar*. . . . On the wedding day the bridegroom, gorgeously arrayed and mounted on a horse, proceeds with his friends to some notable *ziarat*, or shrine, there to implore a blessing, after which the *wris*, or marriage form, is gone through by a *mulla*" (p. 40).

Mr. de Windt cannot even transcribe his material correctly, as will be seen from the following extracts:—

HUGHES.

"The Baluchis themselves ascribe their origin to the earliest Mahomedan invaders of Persia, and are extremely desirous of being supposed to be of Arab extraction" (page 26).  
"The Brahui Pottinger considers to be a nation of Tartar mountaineers who settled at a very early period in the Southern parts of Asia" (p. 28).

DE WINDT.

"The most commendable trait in the Baluch is his practice of hospitality, or *zang*, as it is called. As among the Arabs, a guest is held sacred" (p. 200).

DE WINDT.

"Marriage is attended with great festivities. The first step is called the *zang*, or betrothal, which is regarded as of a very sacred nature, the final rite being known as *nikkar*. On the wedding day the bridegroom, gorgeously arrayed and mounted on his best horse or camel, proceeds with his friends to a *ziarat* or shrine, there to implore a blessing, after which the *winnis* (*sic*), or marriage, is gone through by a *moullah*" (p. 282).

DE WINDT.

" . . . the Brahui in the North and the Baluchis in the South. The former (*sic*) ascribe their origin to the earliest Mahomedan invaders of Persia, and boast of their Arab descent; the latter (*sic*) are supposed by some to have been originally a nation of Tartar mountaineers who settled at a very early period in the Southern parts of Asia" (p. 227).

Mr. de Windt quotes, apparently from Hughes, Pottinger's animated description of a Baluch foray, but must needs add on his own account that Pottinger traversed Baluchistan in the last century, which is another inept blunder. The late Sir Henry Pottinger was born in 1789, and travelled in Baluchistan in 1816. Among other information annexed without acknowledgment from Hughes is that relating to the climate and agriculture of the country. Writing in 1877, Mr. Hughes said that the extreme maximum heat recorded at Kelât was 103° Fahrenheit. Mr. de Windt gives the same figure for the maximum "as yet" (1890) recorded. The stories about dust storms are copied almost word for word from Hughes; so too is the quaint legend of the Hill of the Forty Bodies. The vocabularies in the appendix are not taken *verbatim* from Hughes, Mr. de Windt having introduced fortuitous variations of his own. For example, Mr. Hughes gives *khar* as the Brahui equivalent for "angry." Mr. de

Windt makes out that *khar* means an "ant." *Morink*, however, is the Brahui for "ant," corresponding to the Makrani *mor*.

But the most infelicitous example of Mr. de Windt's clumsy pilfering occurs when he tells us about the troglodyte city of Shahr Roghan. The results of his explorations, he writes, may be better explained to the reader in the words of an older and more experienced observer; and he proceeds to quote (not, I suspect, from the original, but second-hand, as usual, from Hughes) the account Carless gave of the cave-dwellings at Shahr Roghan. Now, Lieutenant Carless of the old Indian Navy travelled in Beluchistan, I believe, in the year 1838. How he could foreordain the results of explorations made by Mr. de Windt in 1890 passes comprehension. Mr. de Windt leaves out the most interesting part of his predecessor's story, the legend about the troglodyte princess, beloved by demons, who was rescued by a handsome young prince from Egypt.

Unscrupulous as he is in presenting the result of other people's researches as his own, Mr. de Windt sometimes omits to borrow when borrowing would have been almost excusable. Referring to the curious stone circles met with in different parts of Baluchistan, he says—

"Our Baluchis could not or would not explain the *raison d'être* of them, though the stones must in many instances have been brought great distances and for a definite purpose. I could not, however, get any explanation regarding them at either Kelât or Quetta."

Yet Mr. Hughes notices that, according to Dr. Bellow, these stone circles are made by the Brahuins in commemoration of marriages.

Perhaps almost enough has been said in the way of exposing Mr. de Windt's remarkable notions of literary morality. His ill-digested and unmannerly plagiarisms make it impossible to review the book seriously. The customary inscription "all rights reserved" appears on the title-page, but there is no telling how much of it or how little of it is really his own. It is evident, however, that he has forfeited all claims to be regarded as an original explorer; and when he expresses surprise "that Baluchistan should have been so long allowed to remain the *terra incognita* that it is," one can only laugh at the impertinence which ignores the explorations of a long line of travellers, beginning with Pottinger and Christie, and ending with Sir Oliver St. John, Sir Robert Sandeman, Mr. Floyer, Captain Jennings, Colonel Mark Bell, and others, of whom Mr. de Windt seems never to have heard. The idea of Baluchistan being a *terra incognita* till Mr. de Windt appeared on the scene—with Hughes's book in his saddle-bags—is almost too ludicrous.

Besides discovering Baluchistan, Mr. de Windt traversed Persia, no uncommon exploit in these days. This part of his journey was chiefly remarkable from the fact that he was foolish enough to choose the wrong time of year for the trip. He found the Teheran bazaar "on the whole disappointing." He also "experienced a feeling of disappointment on first sight of the ruins of Persepolis." At Kashan he saw a Persian girl "with one of the sweetest and fairest faces it has ever been my good

fortune to look upon." At Isfahan he was puzzled to find in the Palace of the Forty Pillars pictures of ladies and gentlemen in Elizabethan costume, and was unable to discover how they got there. Surely Mr. de Windt might have read the *Adventures of Haji Baba*. The Haji says these pictures are portraits of the Europeans who flocked to the Court of Shah Abbas. That monarch, as Sir George Birdwood remarks in his *Report on the India Office Records*, sent some young Persians to Italy to study painting; and according to Persian tradition they were taught by Raphael of Urbino himself—a curious anachronism. Morier says that Shah Abbas had Dutch painters in his service.

Something should be said about Mr. de Windt's personal adventures in Baluchistan. There is no reason to suppose that he extracted them out of other books, and they do not appear to have been very exciting. He found photographs of Mrs. Langtry and Miss Ellen Terry on sale at Las Beila. He interviewed the Khan of Kelât, who seized the opportunity to suggest that Abdur Rahman of Kabul is no true friend of the English. The Khan's Wazir inquired anxiously after Mr. Gladstone's health. On reaching Quetta, Mr. de Windt accepted the hospitality proffered by an English official there; which, however, does not deter him from pleasantly observing that the chief diversions of English society at Quetta are dances, polo, flirtation, drink, and divorce.

The book is illustrated; and there is a map of Eastern Baluchistan, copied, but without acknowledgment, from the maps of the Indian Government Survey. The author's system of transliteration for oriental names is peculiar. The Jam of Las Beila becomes "Djam"; and a *kanit*, a Persian irrigation aqueduct, is a "Con-naught."

STEPHEN WHEELER.

#### NEW NOVELS.

*The Cobra Diamond*. By Arthur Lillie. In 3 vols. (Ward & Downey.)

*The Richest Merchant in Rotterdam*. By A. N. Homer. In 2 vols. (Sampson Low.)

*La Fenton*. By Gwendolen Douglas Galt. In 2 vols. (Eden, Remington & Co.)

*Mrs. Lincoln's Niece*. By Anne Lupton. (Digby & Long.)

*A Maiden Fair to See*. By F. C. Philips and C. J. Wills. (Trischler.)

*Country House Sketches*. By C. C. Rhys. (Ward & Downey.)

*The Mystery of Ritherdon's Grange*. By Saumarez de Havilland. (Trischler.)

THE occult mysteries of Indian magic have been cleverly brought into requisition by Mr. Lillie in *The Cobra Diamond*. If the story is highly improbable, it is none the less readable on that account. Paracelsus was quite a commonplace individual compared with Wung Dumphy, the leading "adept" of this new philosophy, brought over from Hindostan to Europe, and crystallised as it were into the great cobra diamond. This precious stone is presented by Jeswunt Sirdar, the great occultist, to the hero of the

novel, Captain Montague Lepel, afterwards Lord Aveling. He finds it a very expensive present indeed; for instead of bringing him good fortune, it makes ducks and drakes of the fortune which he already possessed. Lepel had only to hold the diamond in his right hand and say, "In the sacred name of Jagganâtha I desire such and such a thing," and, hey presto, the affair was concluded. But it was a very bad stone, notwithstanding. Although it was able to give Lepel a peerage, old estates, the consideration of the world, and the lady of his choice, each of the gifts had to be very dearly purchased. A father must die and his son be charged with his murder, an uncle must become a maniac, a friend be ruined, and a betrothed lady be hunted down to the grave; for the cobra diamond did not give out and out, but could only transfer—for a consideration. By its spells a lady was magnetised to commit the murder for which Lepel was first arrested, and, after him, one of his dearest friends. The British public will be somewhat exercised to know what Mr. Lillie is aiming at, but that will be no bar to the enjoyment of his narrative. The whole story seems to turn on this psychological hypothesis—"Could a wicked man throw his spirit-body to a distance? Could a wicked man, by the aid of some diabolic spell, cause an innocent person unknowingly to commit a horrid crime?" Some medical experts have maintained this theory, which is based on the transfusion of the magnetic force. In the present case, the diamond is made the agent, and it is supposed to contain within it the magical powers of a thousand professors of the black art. Mr. Lillie's story is very ingeniously put together, and it is certainly not devoid of talent. But are not some of his hits at living personages rather too personal? For example, a young artist is told that he has painted a picture which is plainly an echo of Sir Rose Madder, the fashionable portrait-painter; and that, "unless the fates have some sharp stroke in store, a terrible gulf is yawning before him. He may become a baronet, live in a marble palace, and paint aldermen's daughters in *saccula saeculorum*."

In *The Richest Merchant in Rotterdam*, Mr. Homer describes the serpentine process by which Mynheer Stephen Vanderhagen, the millionaire in question, gets completely within his toils Sir John Milford, a Devonshire baronet of ancient family but broken fortunes. Sir John's beautiful daughter, Madge, while yet in her teens, betroths herself to a fine young fellow, Philip Moresby; but Vanderhagen, who is old enough to be the girl's grandfather, resolves that the union shall never take place, and that he himself shall be Madge's husband. Such a case of May and December has rarely been seen, even in the great matrimonial slave market. He lays his plans with devilish ingenuity, and they succeed to a nicety—that is, he so winds his coils round the unfortunate Sir John that Madge is obliged to sacrifice herself to save her family. Besides this, a forged letter has been made the means of branding her lover Philip as a criminal. Finally, Vanderhagen has Philip abducted, and he is believed to



be dead. But the villains whom he has employed are defeated in their object; and Philip re-appears in Rotterdam, to the amazement and consternation of Vanderhagen and his accomplices. Another desperate effort is made to crush him on a false charge, but it breaks down, and the dead body of Vanderhagen is found under tragical circumstances. He has been the victim of one of his own experiments with secret doors and underground cellars. The plot is very well conceived and wrought out; and the child-lovers, after many trials, are happily united at last.

For the honour of human nature, we trust there are not many villains in the world like Philip Darrel, the central figure in Miss Douglas Galton's novel, *La Fenton*. He not only poisons his father's mind against his brother and gets him disinherited, but imprisons the old squire himself as a lunatic for two years, entering meanwhile into the full possession of the estates. When the brother who has been betrayed dies abroad, he tries to compel a marriage between his daughter and his own eldest son; but before his last nefarious scheme can be carried through, his conspiracies are exposed, and he meets with a fearful death at the hands of his father—now a lunatic indeed, from his long incarceration. Stella Darrel is a noble girl, who unfortunately gives her love at first to a fickle artist; but she ultimately finds a better mate in George St. John, a man of sterling character. Stella had pictured the world as a "fair elysium, where the men were like Sir Lancelot, and the women like St. Catherine." Though she is to a considerable extent disillusioned, her faith in humanity is somewhat restored by a contemplation of the virtues of St. John. All the characters are drawn with a certain amount of vigour; and if—as we surmise—it be a first work, the novel exhibits some promise.

Miss Lupton's story, *Mrs. Lincoln's Niece*, is of the good old Della Cruscan type. Louisa de Vere, the heroine, is a young orphan left in the care of a cruel aunt. She is very beautiful—therefore she is to be wooed by the men; and for the same reason, of course, she is to be hated by the women. Louisa is accidentally left immured in an old priory, where she makes the acquaintance of a romantic youth named Hubert Beaumont. They of course fall in love, and marry secretly. But unfortunately a wicked baronet, Sir James Beaumont, the uncle of Hubert, persecutes Louise with his attentions, and carries her off, keeping her in security for some time, though without subduing her to his will. In the end she escapes, and after a variety of experiences she and her husband are at length reunited. As for the rest of the chronicles in this moving story, have we not read them again and again in eighteenth-century romances?

The partnership between Mr. F. C. Philips and Mr. C. J. Wills seems to have taken all the naughtiness out of the former and much of the spirit out of the latter. Notwithstanding its irreproachable character, however, *A Maiden Fair to See* is very pleasant reading. There is something sad in the

history of Charles Fairholme, who begins life admirably, attaining great distinction in the legal world, but who, after losing his wife, falls into evil courses and kills himself by gambling and drinking. The "maiden fair to see" is his orphan daughter, who is brought up by humble friends, though she has aristocratic relations living on the mother's side. One boyish character, that of John Graham, is almost worthy of Dickens. We presume that we may put down to Mr. Wills the caustic passages dealing with English barristers and the bar, and that Mr. Philips is responsible for the female characters. The volume is handsomely illustrated by Mr. G. A. Storey.

Mr. C. C. Rhys is extremely smart in his *Country House Sketches*. There is not one that is not piquant to a degree, and some of his observations and descriptions might be voted just a little *risqué*. But no one could conscientiously say the author is dull, and any writer who is lively and amusing in this somewhat frivolous age is pretty sure of a hearing from the novel-reading public. Mr. Rhys, nevertheless, is really clever, as his sketches of "The Widow Watkins," "The Major's Mistake," "A St. Leger Legacy," &c., are sufficient to prove.

Blood-curdling, both in its incidents and in its grammar, is *Ritherdon's Grange*. As a story, it is certainly not devoid of interest; and Mr. De Havilland states that the scenes within the docks of the port of London during the Great Strike, the barristers' chambers and the dining hall of the Temple, the incidents of the voyage to the East, and the marvellous Ceylon experiences, are all within his personal knowledge or that of his friends. But such phrases as "Who I turned out of my gang," grate on the ear; and what are we to think of the very opening paragraph of the novel, "A storm-red setting summer's sun had flashed its lurid rays," &c.?

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*Dante Illustrations and Notes*. By P. A. Traquair and J. S. Black. (Edinburgh: Privately printed.) This dainty little volume, which is distinguished by the beauty alike of its printing, paper, and binding, will be welcomed by readers of the *Divina Commedia* as a valuable addition to Dantesque literature. The illustrations by Mrs. Traquair, consisting of twenty diagrammatic plates, form the special feature of the book. We may congratulate the artist on the success with which she has accomplished a difficult task. The designs, which strike one as thoroughly original, give evidence of a detailed acquaintance with the poem they are intended to elucidate. They are well executed, and free from confusion and over-crowding—no slight achievement considering the complexity of the subject and the small space available for the treatment of it. The plates in illustration of the *Inferno* and the *Paradiso*, being necessarily more or less of the nature of diagrams, are neither so original nor so artistic as those belonging to the *Purgatorio*. Like most real lovers of the *Divina Commedia*, Mrs. Traquair confesses her preference for the second cantica of the poem. She devotes to it nine drawings, as against five for the *Inferno* and six for the *Paradiso*. From among the first we may single out for especial

praise the drawings of the Earthly Paradise and of the Mystic Procession, which are peculiarly graceful and poetical. Perhaps the least successful, if not the least ambitious, of all the compositions is the last of the series, in which the artist has attempted to delineate the Celestial Rose and its countless denizens, a subject which hardly lends itself to artistic treatment. *All' alta fantasia qui mancò possa!* We may draw attention to an anachronism in the woodcut on the title-page, in which Dante is depicted with the cupola and campanile of the cathedral of Florence in the background. Giotto did not begin his tower until more than ten years after Dante's death, while it was not until the next century, just one hundred years later, that Brunelleschi set to work on his dome. Mrs. Traquair, however, errs here in good company, for Michelino in his picture of Dante (in the Duomo) is guilty of the same laxity. To the mere student of the *Divina Commedia* perhaps the most attractive portion of this book will be the "Notes" of Mr. J. S. Black. These comprise a "Dante Chronology," a brief bibliography, and a catalogue of Dante's library, i.e. a list of books Dante is known or presumed to have been familiar with. In the first of these, Mr. Black has done exclusively for the years of Dante's life (1265-1321), and with more minuteness, what Von Reumont accomplished for the whole period of Florentine history in his well-known *Tavole Cronologiche e Sincrone*. Under the date 1300 is included the chronology of the "Vision," with references to the poem. A great deal of useful information, collected from various out-of-the-way sources, is contained in these notes, as well as in the catalogue of Dante's books. This list, which is compiled in scholarly fashion, is, we believe, the first attempt of the kind; at all events, the first that in any degree approaches completeness. It is especially interesting, as showing what the poet's resources were, and how far he was indebted to ancient and contemporary literature. It is strange that Dante nowhere refers to his great compatriot, Marco Polo. We observe that in the notes Arnaut Daniel is credited with the composition of a Lancelot romance, "which is now lost, and with it (as Witte thinks) the key to the obscure allusion in *Par.* xvi. 14, 15." The finding of the key in question was announced in the ACADEMY four or five years ago. Arnaut's romance has not yet been found, nor is it likely to be; for, *pace* Witte, it never existed. In conclusion, we have but one fault to find with this little book, viz., that it is "privately printed," and therefore practically inaccessible. We hope those responsible may be induced to publish it. By so doing they will earn the gratitude of all students and lovers of Dante.

*In the Footprints of Charles Lamb*. By Benjamin Ellis Martin. Illustrated by Herbert Railton and John Fulleylove. With a Bibliography by E. D. North. (Bentley.) This book, like Mr. Laurence Hutton's *Literary Landmarks of London*, we owe to the piety of an American pilgrim. Availing himself of the not very abundant traces, he has followed Lamb's places of residence, from the ground-floor in Crown Office Row, Temple, where he was born in 1775, to Bay-cottage, Edmonton, where he died in 1834. Both of these remain comparatively unaltered; so also does that little house in Islington, associated with George Dyer's misadventure in the New River which used to flow by its foot. But some of Lamb's other homes have entirely disappeared, though records of them are in existence. We could have wished that the author had carried out the original idea of his book by giving some description of Lamb's many associations with "pleasant Hertfordshire," as well as of Nether Stowey, and by trying to recover the tradi-

tions about him that must still linger in the India Office. Instead of that, he has expanded his volume into a familiar biography, by collecting the anecdotes about Lamb which are already so numerous. The illustrations are printed in the best style of American reproduction; and the bibliography, which is a very creditable piece of work, is the more useful as Lamb has not yet been included in the "Great Writers" series. We have noticed, however, an ugly misprint in the Latin quotation on p. 151.

*Essays in Little.* By Andrew Lang. (Henry.) The editor of this new series, called "The Whitefriars Library of Wit and Humour," would indeed be fortunate if he could maintain throughout the standard set by his opening volume. But that, we know, is impossible. For the wide public, though they may just tolerate the scholarly refinement of Mr. Lang's less serious style, will demand in future issues a coarser stimulus and a more direct appeal to the wit and humour of their own daily life. Meanwhile, let us be grateful for another collection of those bright pieces which the author is wont to distribute so freely, at the request of American editors or newspaper syndicates, in quarters where they are not easy of preservation. On Homer, Walter Scott, and Dumas, on Thackeray and Dickens, on Mr. R. L. Stevenson and Mr. Rudyard Kipling, we have—or, at least, we think we have—already heard what Mr. Lang has to say. But his paper on Mr. Thomas Haynes Bayley—that forgotten writer of unforgettable *vers de société*—is most welcome, less for its subject than for the opportunity it has given for a display of kindly railery. The parodies here perpetrated are worthy of the *Oxford Magazine* in its prime. We would also call attention to the "Letter to a Young Journalist," in which for once Mr. Lang drops the flapper and takes up the scourge, to rebuke and punish the latest forms of society journalism. The protest will, doubtless, be ineffectual; but none the less, we thank the author for having thus delivered his mind against one of the most insidious evils of the age. All writers to the press cannot hope to rival Mr. Lang's supreme facility; but they may at any rate follow his example, by making honest copy out of the published books of their friends, rather than by turning into pence the smoking-room gossip about their friends' private affairs. The "get-up" of the series is satisfactory; and the portrait of Mr. Lang is excellent—though we fancy that the editor must have had some difficulty in obtaining from him this concession to the popular demand.

*Afghan Poetry of the Seventeenth Century:* being Selections from the Poems of Khush Hal Khan Khatak. Edited and compiled by C. E. Biddulph. (Kegan Paul & Co.) In confining himself to the works of Khush Hal, Mr. Biddulph has been guided by a sure insight, for the warrior-poet has not only thrown all his predecessors—with perhaps the single exception of Mirza—into the shade of oblivion, but he retains his popularity at the present day. In his recent great work upon the Popular Songs of the Afghans, M. Darmesteter tells us that when he was collecting his materials, and asked a bard to give him a song, he invariably received the same answer: "Do you want a song of Khush Hal?" The selections are printed in clear and elegant type, and the rendering is admirable in its combination of point and literalness; but no order appears to have been followed in the arrangement. It would have been better, we think, if the selections had been grouped according to their character, as political, gnomic, and amatory; and the addition of a few historical notes would have been of great service to the student. In the preface the author shows himself rather stingy of in-

formation, and has failed to do adequate justice even within the limits of a sketch to so fascinating a subject as the character and adventures of Khush Hal. The grammatical introduction is clear and concise, and will doubtless fulfil its purpose of assisting the studies of beginners; but one criticism with regard to a point of theory may be made in conclusion. When the author says that many words "whose origin could not apparently be traced to any Persian or Arabic source" were "evidently of Sanskrit origin," he is likely to give rise to the misconception that the original nucleus of the Afghan language is Indian, or at least contains Indian elements; whereas we now know that the Indian element is as much a borrowed feature as the Semitic, and that the original affinities of Afghan proper are purely Iranian.

*La Espuma:* novela de costumbres contemporáneas. Ilustración de M. Alcázar y José Cuchy. In 2 vols. (Barcelona.) *Froth:* a Novel. By Armando Palacio Valdés. Translated from the Spanish by Clara Bell. (Heinemann.) This novel of Palacio Valdés deals with the shady side of club life, with men about town in Madrid, with the worst class of moneyed men and the newly enriched, their wives and female associates. The prototype of the hero was a well-known Madrid banker, and many of the anecdotes given are either current stories of his time, or facts that really happened; but, in spite of this substratum of actual fact, there is little in the book that is peculiarly Spanish. The life of the fast man about town, and of the worthless moneyed upstart, is pretty much the same in all European capitals. Señor Valdés has not succeeded, as Galdos did in his *Familia de Leon Roch* and in *La Desheredada*, in depicting what is more peculiar to Spain—the utter absence of all idea of political morality, and the unblushing robbery of public funds by those who should be the guardians of them; nor has he Galdos' power of drawing the gradual deterioration of individual character from a single original flaw. His picture, gross as it is, does not introduce us to any new society, as does the even more repulsive sketch of Asturian society by Leopoldo Alas in *La Regenta*. We find it difficult to understand why this novel should have been selected for translation rather than some of its predecessors by the same author—*La Hermana San Sulpicio*, for instance, the first volume of which is a really graceful narrative of a side of Spanish life altogether unknown to most Englishmen. It is throughout superior to the present work. The translator, however, has done her work admirably. We have nothing but praise to give to it—that is, to all that she has done, for she has rightly omitted much of the original, which may be more appropriately termed "filth" than "Froth"; it is, indeed, almost gratuitously introduced, and has little or no bearing on the subsequent action. By far the best things in the original are the vignette illustrations. Many of these are excellent, and worthy of a better theme. Barcelona publishers, and not this firm only, have almost a speciality of this kind of small illustrations in the text; they are not always successful, but the best of them are so good that we wonder that they are not better known in England than they appear to be.

*Some Poets of the People in Foreign Lands.* Second Edition: Revised. By J. W. Crombie. (Elliot Stock.) The greatest change in this new and revised edition of *The Poets and Peoples of Foreign Lands* is in the title; the greatest addition is that of a short Preface giving the reasons for the change. The new title is certainly more appropriate than the old; but the volume remains substantially the same—a pleasant chatty sketch of the life and works of five foreign popular poets, with specimens translated into verse.

## NOTES AND NEWS.

MR. EIRÍKR MAGNÚSSON, of the University Library, Cambridge, has been fortunate enough to find, among the unexplored MS. treasures of the Philipps collection at Cheltenham, a valuable Icelandic codex, which has been lost to sight since the beginning of the century. It is the *Skarðsbók*, or *Codex Scardensis*, of "*Postulasögur*," which contains the fullest known account of the lives and acts of the apostles in Icelandic. When complete, it consisted of ninety-six vellum leaves (of which one is now missing), measuring 16½ by 12 inches.

A MEMORIAL is being signed among men of letters on behalf of Mr. Henry Vizetelly, with the aim of obtaining a pecuniary grant in his favour from the Royal Literary Fund. The appeal is based upon his early work as a journalist, and upon the numerous books that he has himself written. Mr. Vizetelly has reached his seventieth year, and is now, we regret to add, in very broken health.

THE next volume of the Badminton Library, to be published in May, will be *Riding*, written by the two editors of the series, the Duke of Beaufort and Mr. A. E. T. Watson, with the co-operation of the Earl of Suffolk and Berkshire, the Earl of Onslow, and Mr. W. R. Weir. There will also be a special chapter on Polo by Mr. J. Moray Brown.

Volumes 1 and 6 of *The Poets and the Poetry of the Nineteenth Century* will be published by Messrs. Hutchinson & Co. in a few days. The special aim of the work is to be an anthology of unusual magnitude, the text of which will be of an accuracy so impeccable that literary men may use it as fearlessly as though they were referring to the original text. The critical articles in vol. 1, devoted to the Georgian poets, are mainly written by the editor, Mr. Alfred H. Miles. Vols. 2 and 3, devoted to the later Georgian poets, are not ready, nor are vols. 4 and 5, which deal with Lord Tennyson, Browning, Rossetti, Dr. Hake, W. Bell Scott, and others. Among the poets treated in vol. 6 are Mr. William Morris, Mr. Swinburne, Mr. Robert Buchanan, Mr. Alfred Austin, Mr. Theodore Watts, Mr. Austin Dobson, and Mr. Monkhouse. The critical articles upon these are written by Mr. J. A. Symonds, Mr. Buxton Forman, Mr. Mackenzie Bell, Mr. Arthur Symonds, and Mr. Havelock Ellis. This volume will be followed by others devoted to the later Victorian poets.

*Apocryphal of the recurrence of Primrose Day* on Sunday next, a few early copies of Mr. Henry Lake's *Personal Reminiscences of the Earl of Beaconsfield*, are ready this week, and the work will be published in a few days by Messrs. Cassell & Co. Mr. Lake was a member of Mr. Disraeli's committee and a worker with him throughout his first canvas for the representation of the county of Bucks. The book will be illustrated with two original portraits, autographs, and a facsimile letter.

MR. ELLIOT STOCK has in the press, for immediate publication, an epic poem descriptive of the achievements of the British Navy, from the pen of Mr. Charles Rathbone Low, formerly an officer of the old Indian Navy, and the author of many works of naval adventure.

MESSRS. G. P. PUTNAM'S SONS have ready for issue in this country the first four volumes of a new History of the United States, by Mr. Henry Adams, covering the period from the first administration of Jefferson in 1801 to the second administration of Madison in 1817. The work will consist altogether of nine volumes. The same publishers announce, in the Knickerbocker series, two volumes of *Representative Irish Tales*, compiled by Mr. W. B. Yeats, with an introduction and notes.



MR. WILLIAM HEINEMANN will publish early next week a novel, in three volumes, by Mr. Henry Harland (Sidney Luska), entitled *Mea Culpa: a Woman's Last Word*.

MESSRS. W. H. ALLEN & Co. have nearly ready for publication a work by Mr. John Ducosta, entitled *A Scientific Frontier*. The writer urges that the time has come when the important question as to the best way of protecting India against a Russian invasion should be withdrawn from the sphere of party politics, and settled upon the safer basis of acknowledged principles and experience.

THE Religious Tract Society will publish next month a volume entitled *In Scripture Lands*, by Mr. Edward L. Wilson, illustrated with 150 engravings on wood from photographs taken by the author; and also a revised edition of Dr. Green's *Swiss Pictures* in the "Pen and Pencil" series.

THE new volume of the "Famous Women Series," *The Court of the Empress Josephine*, will be issued in a few days by Messrs. Hutchinson & Co. The events which took place between the assumption by Napoleon of the imperial title and the end of 1807, including the coronation ceremonies at Paris and Milan and the campaign of Austerlitz, are here described, as well as the daily life and surroundings of Josephine at the summit of her career. A second edition has been already called for of the first volume in the series, *The Wife of the First Consul*.

MR. ELLIOT STOCK announces for immediate publication a work entitled *King Charles and the Corgans of Cosuden Manor*, a missing chapter in the Boscombe Tracts.

THE first edition of Mr. Robert Buchanan's new book, *The Coming Terror*, has been exhausted within a few days of its publication. The publisher hopes to have a fresh edition ready in about a week.

MR. T. FISHER UNWIN announces that a second edition of *Chess for Beginners and the Beginnings of Chess*, by Mr. R. B. Swinton, has been called for, and will be ready very shortly.

THE April number of the *Economic Review*, which Messrs. Percival & Co. have just ready, will contain the following articles: "The Question of Population," by the Rev. and Hon. Arthur Lyttelton; "Rodericus-Jaetzow and Scientific Socialism," by Prof. Emile de Laveleye; "Social Conditions in a New England," by Bishop Barry; "The American Copyright Bill," by Mr. C. J. Longman; "Frederick Denison Maurice as Christian Socialist," by His Honour Judge Hughes; "Gross's Gild Merchant," by the Rev. Dr. W. Cunningham, &c.

THE one hundred and first anniversary dinner of the Royal Literary Fund will be held at the Criterion Restaurant on Wednesday, May 7. Lord Halsbury, who has promised to take the chair, will be supported by several representatives of the bench and the bar. Among the stewards are the names of Mr. Austin Dobson and Mr. Rudyard Kipling.

THE following awards have been made by the council of the Royal Geographical Society: To Sir James Hector (Director of the Geological Survey of New Zealand), the founder's medal; to Dr. Fridtjof Nansen, the patron's medal; to Mr. William Ogilvie, the Murchison grant; to Mr. W. J. Stead, the Back grant (one year); to Dr. David Kerr Cross, the Back grant (one year); to Lieut. B. L. Selater, the Cuthbert Peek grant; to Mr. A. E. Pratt, the Gill memorial.

THE annual conversazione of the Elizabethan Society, of which Mr. Sidney Lee is president, will take place at Toynbee Hall on Saturday next, April 25.

ACCORDING to the American papers, Mr. George Parsons Lathrop and his wife (a daughter of Nathaniel Hawthorne) have both been received into the Roman Catholic Church.

*Correction*.—The giver of the pretty vellum Chaucer Birthday-book to the Chaucer Society was Mrs. Waechter of Richmond, and not as printed in the ACADEMY of last week.

#### UNIVERSITY JOTTINGS.

TERM has begun at Oxford this week; but full term at Cambridge will not begin until next Friday.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. will publish immediately *The Early History of Balliol College, Oxford*, by Mrs. De Paravicini.

PROF. T. E. HOLLAND, Chichele professor of international law, will contribute to the forthcoming number of the *English Historical Review* an article on "The Origin of the University of Oxford," which subject he discussed some two years ago in the pages of the ACADEMY.

THE syndicate appointed at Cambridge to revise the list of benefactors have added several names to the Commemoration service, which now embodies a brief history of the university from "the foundation of a school by Sigebert, king of the East Angles, in the seventh century," down to the current year. Among the new names are: Felix Slade, Joseph Bosworth, Sir George Downing, and Benjamin Hall Kennedy, for the endowment of professorships; Joseph Barber Lightfoot, John Lucas Walker, John Noble, and Augustus Arthur Van Sittart, for scholarships; Henry Bradshaw, for the library; and Robert Stirling Newall, for the observatory.

THE John Lucas Walker studentship at Cambridge is now vacant. It is of the annual value of £250, tenable for three years, and is not confined to members of the university. The student is required to devote himself to original research in pathology.

THE third term of Prof. Reginald Stuart Poole's course of instruction in archaeology at University College, London, will be devoted to mediæval archaeology, both eastern and western. Prof. Poole will himself deal with Arab architecture, with special reference to the mosques and private houses of Cairo (to be illustrated with lantern slides); and he will also deliver an introductory lecture to the entire course, free to the public without payment or ticket, on Monday next, April 20, at 5 p.m. Prof. Cecil Bendall will give two lectures on the monuments of Buddhism in India—cave temples, pillars, and topes—followed by a visit to the British Museum. Prof. Roger Smith will give two lectures on Roman buildings in Western Europe; and Mr. Maurice Hewlett four lectures on the influences which produced mediæval art—Celtic, Teutonic, Norman, and the early Renaissance. A special feature of this term's course will be a series of visits to mediæval buildings in London—the Tower, the Temple Church, Lambeth Palace, &c.—conducted by Mr. R. Elsey Smith; and, if a sufficient number of students can attend, excursions will also be made to St. Albans, Rochester, Canterbury, and Dover.

ON Wednesday next, April 22, Prof. N. Perini will give the first of eight lectures in Italian on "Dante and the *Divina Commedia*," at King's College (Ladies' Department), 13, Kensington-square.

THE medical faculty of Queen's College, Birmingham, with the contents of the museums and other property belonging to it, is to be transferred to the Mason College, where for some

time a part of its work has been carried on. New buildings, adjoining those of the Mason College, and connected with them, but having an independent entrance, will be erected; and in the plans due provision will be made for a largely increased number of students.

MR. JOHN NICHOL, late professor of English literature at Glasgow, will deliver a lecture on "Carlyle" before the Ethical Society, at Essex Hall, Strand, on Sunday next, April 19, at 7.30 p.m.

THE last number (ninth series, III.-IV.) of *Johns Hopkins University Studies in Historical and Political Science* contains three papers—on "The History of University Education in Maryland," by Mr. Bernard C. Steiner, of Yale; a record of the foundation, organisation, and work done during the last five years at Johns Hopkins University, by President Daniel C. Gilman; and supplementary notes on university extension and the university of the future, by Mr. R. G. Moulton.

#### ORIGINAL VERSE.

CAMILLE COQUILHAT.

(Died at Boma, Congo State, March 24, 1891.)

He said, "They tell me I must die;  
No love or care  
Can save—what matter if I lie  
Or here, or there?"

"How soon the end may be in store,  
Or quick, or slow—  
If I can work a little more,  
Before I go?"

The people, in the darkness of  
That land so dim,  
Out of their poor, bewildered love,  
Cried out on him.

They knew him when he had to stand,  
Alone and strong,  
One just man in a shadowed land  
Of woe and wrong.

When, wounded, spent, and sick to death—  
He rose up, keen  
To keep his country's broken faith  
With English Deane—

And how that grim old King, in all  
His power and pride  
On Mwéfa, whom he loved, would call  
Before he died . . .

He heard, and turned his steadfast face  
Towards the South . . .  
Twelve months have brought him a resting-  
place

By Nzali's mouth.  
And Deane sleeps sound at Lokwelé—  
Sweet be his rest!  
Surely Death might have spared, we say;  
But God knows best!

And in the land where Bin Soudi  
And Satan reign—  
They cry, "Where's Mwéfa? When will he  
Come back again?"

A. WERNER.

#### MAGAZINES AND REVIEWS.

THE new number of the *American Journal of Psychology* (vol. iii., No. 4) is quite up to the level of its predecessors. The truth may as well be told that in the new science of experimental psychology, while American colleges have their laboratories, their professors trained in Leipzig and other German centres, the universities of our country are quite inactive. If, as seems certain, the future of psychology is to bring methodical experiment more and more to the fore, this inactivity means that we are losing not merely the supremacy we once held in the psychological domain, but our place altogether. The *American Journal* illustrates the activity of its country in this field by the

publication of the first instalment of what is evidently going to be a very complete historical and original treatment of the time-question. This is from the pen of Mr. Herbert Nichols, "Fellow in Psychology, Clark University," that is to say, the new "High School" for advanced students under the able management of Prof. G. Stanley Hall, the editor of the *Journal*. The article collects, with perhaps needless fulness here and there, some of the principal views of the nature of time or time-perception, from Aristotle downwards. Of greater immediate interest is the *résumé* of the important series of recent experimental inquiries into what is now called the "time-sense." These inquiries have to do with such points as these: "What particular interval, say between two sounds, can be judged of most accurately, so as to be most faithfully reproduced?" "Is our estimate of time-interval dependent on organic rhythmic change—e.g., respiratory processes?" Quite a mass of research bearing on these and kindred points is now published; and Mr. Nichols has done English students a service by bringing it all together in a succinct form. Another paper in the number illustrating the activity of research at the Clark University is an account of experiments upon cats bearing on the recovery of central ganglia (those of the spinal cord) from fatigue induced by electrical stimulation. The writer, Dr. C. F. Hodge, also a Fellow of Clark University, had previously shown by experiment that stimulation of a nerve running to a spinal ganglion produces marked change in the appearance of the cells as seen under a microscope; and, further, that the amount of change is in general proportionate to the duration of the work. He now publishes further experiments by which he seeks to show that the cells recover from this change, but only slowly, complete restoration requiring about twenty-four hours. The writer hints that he will later on connect his results with the phenomena of rhythmic alternation of work and rest in ordinary life, with reference to which also he has been making careful observations. The remaining article, from the pen of Dr. C. P. Bancroft, is a very interesting account of "Automatic Muscular Movements among the Insane." It is well known that insanity, by weakening the highest nervous centres, and so destroying their inhibitory influence on the lower, leads to a marked increase of that aimless and purely expressive movement which characterises childhood. Dr. Bancroft here adds to our knowledge of these movements, and illustrates his points by some capital reproductions of photographs.

The current number of *Mind* illustrates only too clearly the contrast in the present position of England and America in the psychological world. Only one article, that upon "Thought and Language," by Mr. G. F. Stout, can by any charity be called psychological, and this is chiefly noteworthy from a psychological point of view by reason of its omissions. The article is a further development of the writer's theory of "Apperception," in which he follows closely, though not slavishly, the common Herbartian view. The other articles are another paper on "Free Will," from the hand of Mr. Shadworth Hodgson, who seems to have been roused to new utterance by the supposition of Dr. Martineau that he denies free will; a deeply metaphysical study on "The Nature of Consciousness," by Mr. A. F. Shand, which is as pure a bit of abstract thinking uncontaminated by reference to concrete fact as we have lighted on for some time; and a learned though slightly heavy and academic account of the Flemish thinker, Arnold Geulincx, whose name is generally connected with that development of the Cartesian doctrine known as Occasionalism, from the pen of Prof. J. P. N. Land, who is

about to issue the collected works of Geulincx. As in some other numbers, the best things in this quarter's *Mind* are contained in the sections given over to "Discussion" and "Critical Notices." Dr. A. Bain's "Notes on Volition" are an excellent example of that writer's peculiar subtlety in the minuter sort of psychological analysis.

The current number of *The Journal of Philology* contains an important article on the Epistle of Polycarp from the pen of Mr. J. M. Cotterill. The author compares in detail the language of the Epistle with that of the Homilies of Antiochus Palæstinensis, and his conclusion is that:

"When the Homilies and the Epistle are placed side by side, and tested by the method laid down by Bishop Lightfoot for determining which of two writings is the earlier, it appears that the Homilies preceded the Epistle. If inquiry be made as to the authorship of the Epistle, it must be answered that, while it is conceivable that the writer of it may have been a different person, yet that the weight of evidence is on the side of the theory that Antiochus was himself the author."

And he adds:

"This is not the place to produce other arguments which show the spuriousness of the Epistle, but they may be found readily enough."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BACOURT, de. Souvenirs d'un diplomate: lettres intimes sur l'Amérique. Paris: Calmann Lévy. 3 fr. 50 c.  
GAULLEUR, H. Etudes américaines. Paris: Plon. 3 fr. 50 c.  
NASSE, R., u. G. KREMMER. Die Bergarbeiter-Verhältnisse in Grossbritannien. Saarbrücken: Klingebell. 4 M.

##### HISTORY, ETC.

FELDZIEGE d. Prinzen Eugen v. Savoyen. 16. u. 17. Bd. Wien: Gerold's Sohn. 30 M.  
FORSTER, H. Die Sieger in den olympischen Spielen bis zum Ende d. 4. Jahrh. v. Chr. Leipzig: Teubner. 1 M.  
GAYACON, G. La formation de la Prusse contemporaine. Les origines: le ministère de Stein (1806-1808). Paris: Hachette. 7 fr. 50 c.  
HINNESCHIEDT, D. Die Politik König Wenzels gegenüber Fürsten u. Städten im Südwesten d. Reiches. 1. Tl. Leipzig: Fock. 1 M. 20 Pf.  
IMBART DE LA TOUR, P. Les élections épiscopales dans l'église de France du IXe au XIIe siècle. Paris: Hachette. 7 fr. 50 c.  
LUEBECK, E. Das Seewesen der Griechen u. Römer. 2. Tl. Hamburg: Herold. 3 M.  
SCHULTZ, K. Papst Silvester II. (Gerbert) als Lehrer u. Staatsmann. Hamburg: Herold. 2 M. 50 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

HÖSTINSKY, O. Herbart's Aesthetik in ihren grundlegenden Teilen. Hamburg: Voss. 2 M. 40 Pf.  
OERTEL, K. Neue Beobachtung u. Ausmessung d. Sternhaufens 35h Persei am Münchener grossen Refractor. München: Franz. 5 M.

##### PHILOLOGY, ETC.

BAYERNS Mundarten. Hrsg. v. O. Brenner u. A. Hartmann. 1. Bd. 1. Hft. München: Kaiser. 4 M.  
COREY, A. D. De Amazonum antiquissimis figuris. Berlin: Heinrich. 2 M.  
EUFEMERII reliquiae. Collegit, prolegomenis et adnotationibus instruxit G. Némethy. Berlin: Calvary. 1 M. 20 Pf.  
MONUMENTI inediti publicati dall' istituto di corrispondenza archeologica. Supplemento. Berlin: Reimer. 40 M.  
SANTER, E. Quaestiones Varronianae. Berlin: Heinrich. 2 M.  
STEVENS, J. Der Ursprung der Sprache der Arier. Wien: Holder. 5 M. 20 Pf.  
STROHMAYER, H. Der Stil der mittellenglischen Reimchronik Roberts v. Gloucester. Berlin: Heinrich. 2 M.

#### CORRESPONDENCE.

##### THE LONDON LITHUANIAN BIBLE.

Oxford: April 13, 1891.

These who are interested in Lithuanian philology are familiar with the strange story of the disappearance of all copies of the Lithuanian Bible, printed in London in 1660. The translation has been attributed to Samuel Chylin'ski, but incorrectly, as appears from an article in the *Archiv für Slavische Philologie* (x. 648). The fullest account of it is given by Jocher: *Obraz bibliograficzno-historeczny literatury i*

*nauk W Polsce* "Bibliographical-Historical Sketch of Literature and Arts in Poland" (Wilno: 1842), who states that he saw an imperfect copy preserved at Wilno, which only extended as far as Psalm xl. This copy has not been discovered as yet. It is conjectured that the work was never finished, and that the copy which Jocher saw at Wilno consisted of only a few sheets bound up which had been preserved from the printing-office (see *Mitteilungen der Litauischen Literarischen Gesellschaft*, i. 30).

On examining, therefore, a little work, entitled *Oratio Dominica* πολυλαττες, πολυμορφος *nimirum plus centum linguis, versionibus aut characteribus reddita et expressa* (London: 1700), I was agreeably surprised to find a version of the Lord's Prayer in Lithuanian on p. 41 with a reference at the side: "Conf. Bibl. Lituan. Lond. 1660." I am inclined to think this has escaped the notice of scholars on the continent. It appears that the compiler of the book had access to this Bible, which must have existed in his time in a form at least as complete as to include the Gospels, whereas Jocher's copy only extended to the Psalms. I subjoin an exact transcript:

"Tewe musu kursey esi danguy,  
Szweskis wardas tawo  
Ateyk karaliste tawo.  
Buk wala tawo kapp and dangaus teyp ir andziam es.  
Donos musu wisu dienu dok mumus szedien.  
Ir atlayisk mums musu kaltes kapp ir mes atlaydziam sawiemus kaltiemus.  
Ir newesk musu ing pagundynima.  
Bet giaf bekumus nog pikto.

AMEN."

Those acquainted with the subject will observe that the version is in the Samogitian or Zemaitisch dialect, as we should expect from the accounts given of the Bible (*Mit. d. Lit. Lit. Gesellschaft*, i. 32). Perhaps, therefore, my communication may possess two points of interest: (a) the preservation of an important fragment of this valuable Bible, the loss of which has been deplored by scholars; (b) a proof that as late as 1700 more or less complete copies of this Bible were accessible.

W. R. MORFILL.

##### MARY FITTON AGAIN.

London: April 11, 1891.

Mr. Tyler says that the printed *Proceedings* (of the New Shakspeare Society's meetings in 1886) make me say that I, "the chairman expressed his own belief that Mrs. Fytton was the dark lady of the Sonnets."

Being certain that I never said any such thing, I turned to the printed *Transactions* of the New Shakspeare Society (1880-6, p. 105), and there find it duly stated that, I being in the chair,

"the chairman expressed his own belief that Miss Mary Fitton could only be the dark lady of the Sonnets if she could be proved to have been married when she was one of Queen Elizabeth's Maids of Honour; and this he feared was an impossibility."

This is the authorised account of what I said; what Mr. Tyler has quoted from is the temporary and separate issue of the reports of our discussions, of which I unluckily did not see the proofs. I have always insisted on Mary Fitton being the type of woman we want—a well-bred mistress of Pembroke's—and on the need of waiting for further evidence that she was the very woman, see my article in the *Pall Mall Gazette* and *Budget*, &c. Over and over again have I urged this caution on Mr. Tyler, though without much success.

I think Mr. Tyler mistakes the meaning of "my brother cooke." These words I interpret



not as "my brother's cook," but as "our relative or friend Mr. Cooke"—who, if he had been in town, would have sent the portrait down to Lady Anne Newdegate—the word "brother" being used in the like vague sense in which M. Maxey uses "sister." The uses of the word "friend" in the conclusion of some Fitton letters were before me when I made up my mind that M. Maxey's letters were not Mary Fitton's; and I still hold they are not, for both external and internal evidence are against them.

Mrs. Newdegate tells me that no copy of Kempe's *Nine Dates Daunce* is entered in the Arbury Catalogue. My joke about Herbert's picture showed that I did not think the colour-objection fatal to our doctrine that W. H. was William Herbert, Lord Pembroke.

I fear that the Mary Fitton question must be becoming a bore to your readers, and I hope we may have no more speculation on it till fresh facts turn up.

F. J. FURNIVALL.

P.S.—Mrs. Newdegate kindly sends me the following notes on the Arbury portraits. Her No. 1 is what I described as "the second portrait" in the ACADEMY of March 21 (p. 282, col. 2), and said "may be that of Ma[ry] Maxey or any one else, but looks like Mary Fitton's." But as there is another board- or panel-portrait in the Gallery which will do for Ma. Maxey, I accept Mrs. Newdegate's judgment (it coincides with my own) that this second red-and-white portrait on panel is of Mary Fitton.

"The portrait in the Gallery on a board has the following inscription:

"Countess of Stamford, 2nd Daughter of Sir Edward Fitton, Kt."

In this portrait she wears a large oval jewel on the sleeve of her left arm.

"The portrait on canvas has the following inscription:

"Lady Macclesfield, 2nd Daughter of S<sup>r</sup> Edw<sup>d</sup> Fitton, Dame of Honour to Q<sup>u</sup> Elizabeth."

There is no other portrait unnamed and unknown of that date, except one which is on a board and has flaxen hair.

"There never was any connexion, that I am aware of, between the Newdegate and Stamford and Macclesfield families except this legendary one through the Fittons.

"It is important to note that, in the long and elaborate pedigree of the Newdegate family on a parchment roll which I showed you, there is this entry in regard to Anne, Lady Newdegate's brother:

"Edward  
Fitton de Gaws-  
worth, Baronettus  
duxit Annam Barret  
et habuit Exitum Pe-  
nelopen nuptam Caro-  
lo Gerard Militi Pa-  
tri Caroli Comitiss  
Macclesfieldis."

You will observe this Edw<sup>d</sup>. Fitton was a baronet, while the father of Anne and Mary was only a knight.

"May it not be possible that the error arose from Mary's living at Stamford, or Stamford, when her portrait was taken, while the subsequent Fitton connexion with the Macclesfield family would explain away this misnomer? I am convinced the portraits are of the same person, and, with the double portrait\* of an earlier date, are all portraits of Mary Fitton."

\* My first picture, dated 1592, of the two sisters, Anne and Mary.—F. J. F.

# "ARISTOTLE ON THE CONSTITUTION OF ATHENS."

Wadham College, Oxford: April 10, 1891.

If you and your readers are not weary of the *Ἀθηναίων Πολιτεία*, I will ask leave to suggest some further corrections of the text, premising that I have not yet been able to see the facsimile.

In p. 3, l. 10, the editor has not been successful, I think, in his way of filling up the lacuna. His text runs thus—*χαλεπώτατον μὲν οὖν καὶ πικρότατον ἦν τοῖς πολλοῖς τῶν κατὰ τῆς πολιτείας [ἀρχῶν μὴ μετ]έχειν*, where the square brackets contain, as always, what he suggests to fill a gap in the MS. It was, of course, pointed out at once that *κατὰ τὴν πολιτείαν* was needed; but some other change is needed too. The writer has been speaking of the wretched condition of the people, cultivating the land of rich men (*τῶν πλουσίων τοὺς ἀγρούς*) for a sixth of the produce, and loaded with debt as well. Is it likely that men so situated should resent with special bitterness their exclusion from office? As Aristotle says in *Pol.* vii. 4, speaking of the agricultural class, *ἥδιον τὸ ἐργάζεσθαι τοῦ πολιτεύεσθαι καὶ ἀρχεῖν*, *ἔπου ἂν μὴ ἢ λήμματα μέγала ἀπὸ τῶν ἀρχῶν*. I do not pretend to say what the actual words were; but, if *ἔχειν* is certain, something like *τῆς γῆς μὴ μετέχειν, or γῆν οἰκίαν μὴ ἔχειν* would give a reasonable sense. If *ἀρχῶν* was suggested by any indications in the MS., *ἀγρῶν* may have been the word. *τῶν κατὰ τὴν πολιτείαν* (from *τὰ κ.τ.π.*, which occurs p. 76, l. 19) depends on the superlatives.

More infelicitous still is p. 150, l. 2.—*ἐνα μὲν (στρατηγὸν) ἐπὶ τοῖς δαλίαις, δὲ ἡγεῖται τῶν δημοτῶν ἂν ἐξίσω*. By this restoration the general is made to command only his own demesmen. One result of this surprising arrangement would be that, as the taxiarchs commanded all the men of their respective tribes, one of them must command his commanding officer. I thought first of *τῶν ἀνάντων*. Compare p. 58, l. 1, *τῆς δὲ ἀπάσης στρατίας ἡγεμὼν ἦν ὁ πολέμαρχος*. But probably we should read *τῶν δαλίαις*, for in the style of this part of the treatise there is no objection to the repetition of a word.

P. 105, l. 2.—*δευτέρα δὲ καὶ πρώτη μετὰ ταῦτα [ἐξ]έχουσα πολιτείας τάξις ἢ ἐπὶ Θησεύς γενομένη*. The editor gives us here an at once uncommon and unsuitable word. The MS., it should be stated, has *πολιτεῖαν τάξιν*. Some other emendations have been proposed; and there is certainly something to be said for *μετέχουσα πολιτείας τάξις*, if we compare *Pol.* ii. 10. 1272 b 10, *ἢ καὶ δῆλον ὅτι ἔχει τι πολιτείας ἢ τάξις*. But I suspect that the real word is *ἐπαρχουσα*, which may have been corrupted into *παρέχουσα*, and so have given rise to the accusatives. Cobet has corrected *Xen. de Vect.* v. 13 *εἰ μὴδὲνα παρέχομεν ἀδικούντα* into *εἰ μὴδὲνα ἐπαρχομεν ἀδικούντες*. If anyone doubts the propriety of calling the arrangement before Draco the *πρώτη ἐπαρχουσα πολιτεία*, he may refer to p. 9, l. 6, where it is called expressly the *πρώτη πολιτεία*. About *πολιτείας τάξις* there is no doubt.

P. 39, l. 2.—*ἐξαράμενος τὰ ὅλα πρὸ τῶν θυρῶν* cannot be right. *Plut. Sol.* 30 says: *λαβὼν τὰ ὅλα καὶ πρὸ τῶν θυρῶν θέμενος εἰς τὸν στενακόν*. I suggest *ἐξα<ρη>άμενος*, "having hung up."

P. 47, l. 8.—*Harmodius and Aristogiton acted μετὰ πολιτῶν πολλῶν*. As Thucydides expressly says *ἦσαν δὲ οὐ πολλοὶ οἱ ἐνομοκράτες ἀσφαλέας ἔνεκα*, it has been proposed to read *μετὰ συνειδότην οὐ πολλῶν*; and the editor says the first letters of *πολιτῶν* are doubtful. It may be worth considering whether *μετ' ὀλίγων ἄλλων* is the real reading.

P. 66, l. 5.—*ὁ μὲν τὰ πολέμια (read πολεμικά) ἀσκήν, ὁ δὲ τὰ πολιτικά δεινὸς εἶναι <δοκῶν>*, where *δοκῶν* is inserted by the editor. If by a very slight change we read *δοκῶν* for *ἀσκήν*, there will be no need to insert it afterwards. Is it certain that the MS. has *ἀσκήν*?

The word *προάγειν* has had some strange adventures in this text. If I am not mistaken, it has been both corrupted and put in where it has no proper place. In p. 75, l. 11, we read that the people *τὰ μὲν ἐσῶν, τὰ δὲ ἄκων προηρείτο τὴν πολιτείαν διακείν αὐτοῖς*. A much better word would be *προηγέτο*. Compare the words a little farther on—*τοῦς τι προαγαγόντας ποιεῖν αὐτοῖς (i.e., the people), for so the προαγαγόντας of the text has been already corrected*. On the other hand, there is no sense in saying of the Pisistratide, in p. 45, l. 22, that *τελευτήσαντος δὲ Πεισιπράτου κατέχουν*

*οἱ νῆεις τὴν ἀρχὴν, προαγαγόντες τὰ πράγματα τὸν αὐτὸν τρόπον*. Remove the comma and read *παράλαβόντες τὰ πράγματα*, comparing p. 98, l. 19, *παράλαβόντες τὴν ἀρχήν*. Theramenes is said (p. 80, l. 8) *οὐχ ὥσπερ αὐτὸν διαβάλλουσι πάσας τὰς πολιτείας καταλύειν ἀλλὰ πάσας προάγειν ὥς μὴδὲν παρνομοῖεν, ὡς δυνάμενος πολιτεύεσθαι κατὰ πάσας*. *προάγειν πολιτείαν* seems to me a very doubtful expression, and I suspect the author wrote *στέργειν*. Theramenes was ready to acquiesce in any constitution that was law-abiding; he knew how to play his part in all.

Several omissions in the text have to be made good. In p. 72, l. 14, where the upper classes are said to have had no *ἡγέμονα*, an adjective is missing, such as "adequate." P. 99, l. 1.—*συλλαβόντες . . . ἡμῶν οὐδενὸς ὅντα δεύτερον τῶν πολιτῶν ἀπέκτειναν*. I think the writer must have said *in what* the man whose name is mutilated was second to none. Was it *ἀρετή*? and is that word contained in or lost by reason of . . . *ἡμῶν*. In p. 77, l. 7, read *τῶν εὐγενῶν <ἄν> καὶ γνωρίμων*; and p. 105, l. 9, *δημοτικωτέρα <οὐσα> τῆς Σέλλωνος*. P. 122, l. 15, *ὅτι ἂν γνώτιν οἱ δικασταὶ <κυρία> ἢ κρίσις ἐστί*, as in p. 117, l. 18. The same word seems to have fallen out in p. 149, l. 3—*ὁ μὲν νόμος <κύριος or ἐτι κύριος> ἐστίν, ἢ δὲ κρίσις καταλείνται*.

P. 26, l. 8.—*πολλὰς* has fallen out before *τάς*, or read *πολλὰς* for *[ἦν] τὰς*.

I will add one very doubtful emendation, and several about which I feel more certain. The words *ἀνάγοντι τροχόν*, used of marking a horse in p. 122, l. 20, have given rise to many emendations of the verb. As I learn from passages referred to by Mr. Hicks in the March number of the *Classical Review* that the mark was made by burning, I will venture to contribute another conjecture—*ἐγκάουσι*.

P. 76, l. 11.—*κατεσκεύασε μισθοφορὰν τοῖς δικασταῖς*—*ἐφ' ᾧ αἰτιώται τινες χεῖρω γενέσθαι*. It has been proposed to add *τὰς ἀρχαίας*, or something else, to *γενέσθαι*; but the fault is not there. Read *δικαστηροῖς*, as on the page before, and *ἐφ' οὗ*.

P. 77, l. 15, and p. 78, l. 5.—If *τῶν ἑτέρων* be wrong, as I think it is, read not *ἐσθλῶν*, nor *ἐπικίων*, but *ἐνδόνων*, which occurs in l. 14.

P. 80, l. 14.—*μετὰ τὴν ἐν Σικελίᾳ γενομένην διαφορὰν*. The editor has done well in not putting *διαφορὰν* into his text, though he suggests it in a note. What occurred in Sicily would not be called a *διαφορὰ*, much less a *διαφορὰ*. It was a *συμφορὰ*. The prepositions in compound words are in this text constantly wrong.

P. 101, l. 16.—*τῶν δὲ παρεληλυθότων μηδὲν πρὸς μηδὲνα μνηστικαὶν ἐξείναι*. This is, I think, good Greek and fair sense; but, considering the context, and the words of p. 103, l. 6, *ἐπεὶ τις ἤρξατο τῶν κατεληλυθότων μνηστικαῖν*, ought we not to read here *τῶν δὲ κατεληλυθότων*?

P. 144, l. 2.—*διαδικάζει δὲ καὶ τοῖς γένεσι καὶ τοῖς ἱερῶσι τὰς ἀμφισβητήσεις τὰς ὑπὲρ [τῶν γε]ρῶν ἀπάσας οὐτος*. It is plain that for *γερῶν* we should read *ἱερῶν*.

HERBERT RICHARDS.

## THE GAELIC "SGITH."

Chetton Rectory, Bridgenorth: April 2, 1891.

Will you allow me to call the attention of readers of the ACADEMY to a curiously anomalous usage in the modern Gaelic languages.

I refer to the word *sgith*. Its history, so far as I can gather, is somewhat as follows:—In the older language *scith* is an adjective, and means "weary"; this meaning will be found illustrated by examples in Windisch's *Wörterbuch*. The substantive "weariness" is *scis*. This state of things has remained unchanged in Scotch Gaelic, where *sgith* is an adjective, meaning "weary," sometimes taking the preposition *do* after it, e.g.: "*Bha e sgith do shonas aonarach*" (he was weary of single blessedness); *sgios*, the phonetic equivalent of *scis*, remains in Scotch Gaelic as the substantive. But in modern Irish, it appears, *sgith* has become a substantive, and not only so, but it has undergone a strange change of meaning. I will give an instance from Dr. Hyde's *Leabhar Sgeulaigheachta* (p. 73):

"Thainig siad go teach-osta faoi dheire, agus

chaith siad an la ann sin, ag ithe agus ag ag agus ag le gint a sgith." (At last they reached an inn, and they spent the day there eating and drinking and taking their rest).

Dr. Hyde gives a note: *leig do sgith*, "take a rest," perhaps literally, "lay aside your weariness." Now, if we could accept this explanation, it would be plain sailing; but it appears to me to labour under serious difficulties. In the first place, if this explanation be correct for this particular phrase, we must further assume that from it there has sprung up quite an extended use. As a Saxon I speak here diffidently and under correction, but I infer this from instances like the following. Dr. Hyde's book (p. 117):

"B'eigin do siubhal agus siubhal go luath, mar nach dtug siad aon sgith do." (He had to walk, and to walk quickly, as they did not give him any rest).

There was, moreover, a proverb quoted some time back by an Irish correspondent in the ACADEMY: "Atharrach oibre is geall le sgith e" (a change of work is as good as a rest). I quote from memory, and perhaps incorrectly, but I think not in essentials. There is, however, another objection which applies to the phrase in question as explained in Dr. Hyde's note. In Scotch Gaelic a precisely analogous phrase is used, the verb being the same, but the substantive different, and one which legitimately means "breathing," "rest." I cite a couple of instances from *Waifs and Strays of Celtic Tradition*, vol. ii. (Macinnes & Nutt): p. 138—"Shuidh iad a leigeil an analach" (they sat down to rest); p. 360—"leig e 'n sin 'anail" (then he rested). Now, *anail* means "breathing," and so "rest" and the phrase in Gaelic could not have meant "he laid aside his breath." It seems, therefore, that some other explanation must be sought for this usage. It has occurred to me that such an explanation might possibly be found in the adjective *escid*, which Windisch gives as "unermüdet," "rastlos." If from the correct meaning of the adjective "unwearied" there sprang up the very closely allied meaning "restless," it seems just possible that a new substantive *sgith* might be evolved meaning "rest." Of course, this is the merest conjecture; but it would be interesting if some of the Irish-speaking scholars who write to the ACADEMY would tell us what the usual meaning of the word *sgith* is in the present spoken language, whether it generally means "rest," whether it ever has the meaning of "weary."

WALTER J. PURTON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 19, 4 p.m. South Place Institute: "Skeptics and Skepticism," by the Rev. John Owen.

7.30 p.m. Ethical: "Carlyle," by Prof. John Nichol.

MONDAY, April 20, 4 p.m. Asiatic: "Serpent Worship in India," by Surgeon-Major C. F. Oldham.

8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Natural Foliage," II., by Mr. Hugh Stannus.

8 p.m. Aristotelian: "Comte's Analysis of the Human Faculties," by Mr. Bernard Hollander.

8 p.m. Victoria Institute: "Philosophy and Medical Knowledge in Ancient India," by Surgeon-General Gordon.

TUESDAY, April 21, 3 p.m. Royal Institution: "The Geography of Africa," III., by Mr. J. Scott Keltie.

4.30 p.m. Society of Arts: "China," by Sir Thomas Wade.

8 p.m. Civil Engineers: Discussion, "The Cost of the Generation and Distribution of Electrical Energy," by Mr. R. E. B. Crompton.

8 p.m. Statistical: "The Charitable Aspects of Medical Relief," by Dr. J. Charles Steele.

8.30 p.m. Zoological: "A Skull of *Trogontherium cuvieri* from the Forest Bed near Cromer," by Mr. E. T. Newton; "Butterflies collected by Mr. W. Doherty in the Naga and Karen Hills and at Perak," I., by Mr. H. J. Elwes; "The Birds of the Phoenix Islands, Pacific Ocean," by Mr. J. J. Lister.

WEDNESDAY, April 22, 8 p.m. Society of Arts: "Bimetalism," by Sir Guilford Molesworth.

8 p.m. Geological: "Results of an Examination of the Crystalline Rocks of the Lizard District," by Prof. T. G. Bonney and Major-General C. A. McMahon; "A

Spherulitic and Perlitic Obsidian from Pila, Jalisco, Mexico," by Mr. F. Rutley.

THURSDAY, April 23, 3 p.m. Royal Institution: "Recent Spectroscopic Investigations," III., by Prof. Dewar.

8 p.m. Electrical Engineers: "Some Effects of Alternating-Current Flow in Conductors having Capacity and Self-Induction," by Dr. J. A. Fleming; and "A Few Calculations on Electrical Shocks from Contact with High-pressure Conductors," by Major P. Carelew.

8.30 p.m. Antiquaries.

FRIDAY, April 24, 7.30 p.m. Civil Engineers: Students' Meeting—"A New Type of Water-Motor," by Mr. A. Scaly-Allin; and "Hydraulic Power as applied to Pressing-Machinery," by Mr. H. Evington.

8 p.m. Browning Society: "Browning on the Significance of the World and Human Life," by Mr. W. F. Revell.

9 p.m. Royal Institution: "Euphuism, Past and Present," by Canon Ainger.

SATURDAY, April 25, 3 p.m. Royal Institution: "The Dynamo," III., by Prof. Silvanus P. Thompson.

3.45 p.m. Botanic: General Fortnightly Meeting.

8 p.m. Elizabethan: Annual Conversazione.

#### SCIENCE.

*Records of the Past*. Being English Translations of Ancient Monuments of Egypt and Western Asia. New Series. Edited by A. H. Sayce. Vols. I-IV. (Bagster.)

THE first series of *Records of the Past* began in 1873; it is a monument of the zeal and enthusiasm of the late Dr. Birch and Dr. Sayce. The idea was the complement of that which led to the foundation of the Society of Biblical Archaeology in the preceding year: the society was for the learned discussion of archaeological discoveries, the series of handy little volumes for the creation of a popular interest in these matters, which concern not only a handful of Orientalists but the mass of Biblical and historical students. It may be that sufficient care was not always taken to point out the provisional character of much that was published in the *Records*, and that the popularisers were sometimes too dogmatic. If so, the fault has been corrected, as far as possible, in the new series. Doubtful words in the translations have a note of interrogation added, and the greater fulness of the introductions and the notes enables the student to realise better the actual state of archaeological questions. Of course, as Dr. Sayce somewhere remarks, a question may often be regarded by one scholar as approximately settled, and by another as still open; allowance must be made for the subjectivity of the workers, which is not greater than that of labourers in many another field.

ON the whole, the impression produced by these volumes is that both in the linguistic details and in the historical study of the documents all workers have made progress within the last ten years. Dr. Sayce remarks, it is true, that the progress has in some respects been greater in Assyrian than in Egyptian studies, owing chiefly to the larger number of fresh cuneiform texts. No one, however, can read the translations of M. Maspero and other French Egyptologists without feeling that, on the Egyptian side too, there have been not inconsiderable gains. Some of the choicest of M. Maspero's contributions have already appeared in his delightful *Contes populaires de l'Égypte ancienne* (ed. 2, 1889), such as the Adventures of Sinuhit, the Legend of the Expulsion of the Hyksos, the Daughter of the Prince of Bakhtan—the two latter of which, both once regarded as historical, are not without a bearing on the historicity of some better-known narratives. Not that M. Maspero has limited

himself to these reproductions from the French volume. He also gives us an improved version of an inscription already translated by Birch in the first series of *Records*—that of Uni (of the VIth Dynasty), while M. Virey translates the inscription of Amen-em-heb and the Precepts of Ptah-hotep ("the most ancient book in the world," Chabas), M. Mallet, the stele of Thothmes III. and the hymn to Osiris on the stele of Amon-em-ha, and M. Guieysse the Hymn to the Nile (already translated in first series, vol. iv.). Even those who are unable to follow M. Renan in his chapter on Egyptian influences upon Israel, will understand many things in the Old Testament better by the help of these versions. The Egyptians were, in fact, so unlike the Israelites that, while imitation on either side was difficult, friendly relations between the two nations were all the more possible. One passage in Ptah-hotep may deserve to be noticed; it has a bearing, not indeed upon the history, but upon the literature of the Israelites. The practical wisdom of the Egyptian proverbs is stated to be traditional, but Ptah-hotep has given it a rhythmic form to prevent it from being effaced from the memory. This may possibly illustrate the remarkable regularity of the rhythm of the Hebrew Book of Proverbs.

THERE is something of interest for the student in every item of the contents of these volumes. The Vannic inscription, for instance, at the end of vol. i., shows us that "the land of the *Khate* or Hittites extended as far north as Alzi" (on the southern bank of the Euphrates); Dr. Sayce's notes on page 166 will be appreciated by historical students of the Bible. The Hebrew inscription of Siloam and the Moabitish one of Mesha are by this time familiar to most, but will probably meet the eyes of some young students here for the first time. Passing next to the Assyrio-Babylonian portion, one notices the names of two workers, who will never, alas! take up the pen again, M. Arthur Armand and Mr. G. Bertin. The former, whose skill in deciphering "the non-Semitic language of ancient Chaldaea" is eulogised by the editor, gives us translations of the very ancient inscriptions (how ancient we know not as yet) of Telloh; the latter a hymn to the setting sun, which may have formed part of the Babylonian ritual, and some Babylonian agricultural precepts, which enlighten us as to the system of land tenure in the primitive period. The living contributors are M. Oppert, M. Scheil, Messrs. Pinches, Ball, and Strong, and Dr. Sayce. I must confine myself, however, to those of the editor. They are eleven in number, and include the standard inscription of Assur-nasir-pal (so valuable for geography), the Synchronical History of Assyria and Babylonia, two Creation Stories (one Assyrian, and the other Babylonian), and the Tablets of Tel el-Amarna, relating to Babylonia, Assyria and Syria in the fifteenth century B.C. The last-mentioned contribution is in two parts (vol. ii., pp. 57-71, and vol. iii. pp. 55-90). I will not venture to anticipate the historical revelations which these precious tablets will most surely make. The early chapters of Syrian history may yet be written. Biblical



students should therefore be on the look out, and neither snatch greedily at possibly premature disclosures, nor yet sit idly aloof, waiting for the end which may still be distant. Dr. Sayce's introductions and notes are as interesting as they could be. Now and then a doubt arises whether he is not somewhat too sure of his present conclusions (see e.g., vol. iv., preface, p. iv.); but I cannot help feeling indignant at the unnecessarily bitter tone which M. Halévy has adopted in the *Revue des études Juives*, 1890, p. 200. What pioneer can afford to claim exemption from error? And why did not M. Halévy refer to Dr. Sayce's opinion on the *Khabiri* as expressed in *Records*, ii. 64? On one point I see that both scholars are agreed, viz., that the proper name Abd-asirti or Abd-asrati proves that Ashéra in the Old Testament is the name of a goddess. I advocated this view myself in the *ACADEMY*, but I now think it goes too far. There may after all be only an accidental coincidence.

T. K. CHEYNE.

#### SOME COUNTY AVIFAUNAS.

*The Birds of Oxfordshire.* By O. V. Aplin. (Oxford: Clarendon Press.) How it is that the birds of Oxfordshire have waited so long to find a chronicler is a puzzle which it is idle to try to solve; but one cannot help thinking that, as a county, it has been neglected, when one reads the long list of those upon whose labours Mr. Aplin has drawn before publishing his own extensive observations. In this little inland county, so irregular on the map, but so little varied in its physical characteristics, 242 species of birds have been recorded—an admirable tale for any county of its size; a radius of thirty miles from the university city could hardly show a better one. A clear map, so folded that one can consult it open while the text is being read, shows an advance on many similar contributions to local natural history. For frontispiece we have a coloured figure of the alpine chough (*pyrrhocorax alpinus*), to mark its unique occurrence in Great Britain, at Broughton, on April 8, 1881. Those naturalists do not detract from the interest of the figure who maintain what they call an open-minded scepticism as to the possibility of the specimen having escaped from confinement. Certainly Mr. Aplin is not one of those who include a rare species in their list without conscientious consideration. His cautious remarks about the Andalusian hemipode are sufficient evidence of this. Indeed, his book is a very fair specimen of what a county avifauna should be, and it is one likely to stimulate observation over a wider area than that which its author has been able to investigate. His residence in the more northern part of the country is his greatest drawback. Naturalists who have studied the birds inhabiting the districts farthest south could add much to his records; but they seem to hold back their observations lest, were the localities known, the rarer birds should be speedily extirpated. This, indeed, is the danger which nowadays besets any such detailed work as we have here in Mr. Aplin's book. Suffice it to say that whatever Mr. Aplin has done, he has done well. Many an Oxford graduate must wish to-day that such a work had existed in their time. Now those who come after him ought to pay for his labours by adding to his results.

*The Birds of Essex: a Contribution to the Natural History of the County.* By Miller Christy. (Simpkin, Marshall & Co.) This is

a book well worth buying; its publication redounds greatly to the credit of the energetic Essex Field Club. The preface almost disarms criticism in its author's ardour to do well by his own county. We feel that we get more than we bargained for. Judging the book by ordinary standards, we certainly exceed that estimate. With 162 woodcut illustrations, two plans, and a lithographed frontispiece, we ought to be on the way to contentment. We begin with some nice little quotations, followed by a graceful preface. The introduction gives us succinctly the physiography of Essex, a note on previous Essex bird-lists, the position of the lighthouses and light-vessels where observations are taken for the British Association Migration Committee, the number of birds (272) met with in Essex, the information that the nomenclature and classification are those adopted by the committee of the B. O. U. in their "Ibis" list of British birds, together with some other details. An excellent feature follows, namely, "Biographical Notices of the principal Essex Ornithologists," which contain information difficult to find elsewhere. An account of the chief Essex bird-collections; tables of observations on the arrival of summer migrants, from 1818 to 1845; Mr. J. E. Harting's remarks on hawks and hawking in Essex in the olden time; twenty-four pages with three full-page woodcuts and two plans, ancient wild-fowl decoys and wild-fowling in Essex: all these precede the proper "Catalogue of the Birds of Essex," which is wound up by a special bibliography of reference. What can we want more? The author knows his shortcomings better than we do, and a microscopical analysis of them would only postpone his power of making his book quite perfect in a second edition. For the present, no resident in the county, with a taste for birds, can consider his library complete without Mr. Miller Christy's latest work.

*The Birds of Norfolk, with Remarks on their Habits, Migration, and Local Distribution.* By Henry Stevenson. Vol. III., continued by Thomas Southwell. (Gurney & Jackson.) Ornithologists may well be grateful to Mr. Southwell for having brought Mr. Stevenson's classic to a satisfactory conclusion. The first volume was issued in 1866, and the second in 1870. *The Birds of Norfolk* at once took its place as the best and most elaborate book of its scope, and as a history of the birds of a single county it is likely to remain unsurpassed for many a long year. The delay in the issue of this, the last volume, has long been regretted, especially since it was due to the continued ill-health of the author. His last article, that on the Gadwall, which itself was left unfinished, went to press in 1877; on August 18, 1888, Mr. Stevenson died, in his fifty-sixth year. In the present volume the text up to p. 160 is all that comes direct from the author's pen; from p. 161 to the end, p. 432, is the work of Mr. Southwell, who has also added a memoir and portrait of Mr. Stevenson. Much assistance has, of course, been derived from the author's voluminous notes, and from his contributions to scientific societies and periodicals. But it is plain that, beyond all this, Mr. Southwell has proved himself to be a very capable literary executor; and little, save the less leaved type, distinguishes the continuation from the original, so cordially and thoroughly has the work been done and brought up to date. It is unnecessary here to dilate upon the points which will most please the specialists; but it is incumbent upon any reviewer to indicate the longer articles which can hardly fail to attract every ordinary reader. The history of the mute swan and of swan "upping" in Norfolk is quite a monograph, occupying 53 pages. Lovers of the far-famed meres will find that the habits of the shoveler

duck lend a fresh interest to the scene. Mr. Southwell adds not inconsiderably to our knowledge of the duck decoys of Norfolk; and he is even able to contribute many valuable additions to Mr. Stevenson's already famous account of the great bustard. A view, from the pencil of Mr. J. Wolf, of the breeding haunts of the black-headed gull on Scoulton Mere, whence so many thousands of "plover's" eggs are sent off to London every spring, forms a welcome frontispiece to the volume. Other coloured illustrations there are also, including one of the feathers of the first wall-creeper whose occurrence in England was circumstantially recorded, so long ago as in 1792. Mr. Wolf's figure (to praise the artist is like praising Shakspeare) of the capped petrel (*Oestrelata haesitata*) has a melancholy interest to all. It was taken from a specimen killed at Southacre, in Norfolk, in 1850. The bird's proper habitat was about the West Indian islands of Dominica and Guadeloupe, but it appears to be at the present day as extinct as the dodo.

#### CORRESPONDENCE.

FURTHER JAINA INSCRIPTIONS FROM MATHURÂ.

Vienna: April 8, 1891.

Since I wrote my letter of January 25 (*ACADEMY*, February 7, 1891), Dr. Führer has sent me impressions of more than forty Jaina inscriptions found in the Kankali Tila during January and February 1891, as well as some interesting notes regarding his archaeological discoveries.

His newest epigraphic finds possess as great a value as the previous ones. While the inscription printed in my last letter proved the existence of a very ancient Jaina Stûpa, two among those since discovered teach us something about the age of the Jaina temples at Mathurâ.

On a beautiful carved Torana there is a brief dedication, in characters which appear a little more archaic than those of Dhanabhûti's inscription on the gateway of the Bharhut Stûpa. More archaic are (1) the letters *da* and the vowel *î*, which exactly resemble those of Asôka's inscriptions; and (2) the position of the Anu-svâra, which stands, as in Asôka's edicts, after the syllable to which it belongs. Dhanabhûti dates his inscription (*Indian Antiquary*, vol. xiii., p. 138) in the reign of the S'unga, and thus shows that he was their vassal. On this account he cannot be placed much later than the middle of the second century B.C.; for, though the S'unga dynasty continued to exist much longer, its power seems to have been restricted in later times to the eastern districts north of the Ganges. Dr. Führer's new inscription may, therefore, likewise be assigned to about 150 B.C. It is written in an ancient Prakrit dialect, which preserves the letter *r* in compound consonants, discards the use of lingual *na*, and forms the genitive of *a*-stems both in *âsa* and in *asa*, i.e. *assa*. In the last word the nominative appears at the end of the first part of a compound instead of the stem. Its text runs as follows:

"*Samanasa Mâharakhitâsa ântevâsisa Vachhiputrâsa s[r]âvakâsa Uttaradâsak[â]sa pâsâdo-tora-nai[.].*"

"An ornamental arch of the temple (the gift) of the layman Uttaradâsaka, son of the (mother) of the Vâtsa race (and) pupil of the ascetic Mâgharakhita."

A second inscription, incised in two lines on an oblong slab, gives us the name of the founder of one of the Kankali temples. It says:

"1. *Bhadata-Jayasenâya ântevâsinîye*

2. *Dhâmaghoshâye dânaîm pâsâdo [.]*"

"A temple, the gift of Dharmaghoshâ, the female disciple of the venerable Jayasena."

Its characters do not differ much from those used in the earliest dated inscriptions of the Indo-Skythic kings. The subscribed *ya*, how-

ever, has its ancient form, and consists of three vertical strokes. The language seems to be the mixed dialect, as the genitive *Jayasenasya* has the Sanskrit termination, while three words show Prakritic endings. I would assign this document to the period immediately preceding the Indo-Skythic times, and assume that it was incised about the beginning of our era.

As two temples have been discovered under the Kankali Tila, the natural inference from these inscriptions would be that one of them was built before 150 B.C., and the other considerably later. Unfortunately, another circumstance has come to light which requires a modification of this assumption. Dr. Führer has found several sculptures which have been carved out of more ancient ones. Thus, a pilaster bearing an inscription in characters of the Indo-Skythic period has been cut out of the back of an ancient naked Jina. Again, there is a small statue with a similar inscription cut out of the back of a sculptured panel, bearing on the obverse a rather archaic inscription. These facts prove that the Jainas of the Indo-Skythic period used for their sculptures materials from an older temple. Hence the discovery of the Torana, with its very archaic inscription, shows indeed that there was a Jaina temple in Mathurā before 150 B.C., but not that one of the particular temples of the Kankali Tila necessarily dates from so early a period.

A third inscription makes us acquainted with a new era, and is interesting also in other respects. It is incised on a slab, representing a lady attended by several maid-servants, one of whom carries a parasol. After an invocation of the Arhat Vardhamāna, it records that an *Āyavati* or *Āryavati* (the word occurs twice in the text) was set up for the worship of the Arhats by a female lay-worshipper of the ascetics, Amohini of the Kautsa race, wife of Pāla, the son of Hariti, i.e., of a mother of the Hārta race, in the year 42, or perhaps 72, of the lord (*svāmī*) and great Satrap *S'odāsa*. This lord and great Satrap *S'odāsa* is already known from No. 1 of Sir A. Cunningham's collection of Mathurā inscriptions (*Arch. Surv. Rep.*, vol. iii., pl. xiii., and p. 30), where the transcript, however, misspells his name, and makes it *Sandāsa*. Sir A. Cunningham's inscription has no date according to years, but merely, after the name in the genitive, the unintelligible syllables *gaja*, which probably are meant for *raja*, "during the reign." On the evidence of his coins, which imitate one struck by Azilises, Sir A. Cunningham places *S'odāsa* about 80-70 B.C., and conjectures him to be a son of the great Satrap Rajubula. Though the precise date assigned to him by Sir A. Cunningham may be doubted, it is yet not doubtful that he ruled before the time of Kanishka. And Dr. Führer's inscription proves that an earlier era, preceding that of the Indo-Skythic kings, was in use at Mathurā. With respect to the interpretation of the first figure of the date, I do not feel certain. The sign is the peculiar cross which Sir A. Cunningham everywhere reads 40. I have stated elsewhere the reasons why I believe that it was used also for 70. The other point of interest which the inscription offers is the word *Āyavati* or *Āryavati*. It is evidently the name of the royal lady represented in the relieve. As she was set up "for the worship of the Arhats," it follows that she must have played a part in the legendary history of the Jainas. A fuller exploration of the stories alluded to in the Uttarādhyayana and similar works will no doubt show who she was.

Three other inscriptions give new information regarding the subdivisions of the Jaina monks. One in archaic characters, not later than the Indo-Skythic period, and dated *Sainvat*, 18, mentions very distinctly the *Vachchhalijja*

Kula. The Kalpasūtra has two *Vachchhalijja* Kulas, one belonging to the Chārana (*recte* Vārana) Gana, and the other to the Kōḍiya Gana. In the inscription nothing remains of the name of the Gana except the syllable *to*, preceded by an indistinct sign. As the latter looks more like a remnant of *ya* or *yā* than of *na* or *nā*, I infer that the *Vachchhalijja* Kula of the Kōḍiya Gana is meant. If that is the case, all the Kulas and S'ākhās of this school, mentioned in the Kalpasūtra, have been identified in the Mathurā inscriptions.

Another very archaic undated inscription, which begins with an invocation of divine Usabha, i.e., the first Tirthankara Rishabha, names the Vārana Gana and the Nādika (or possibly Nādika) Kula. The Kalpasūtra has no exactly corresponding name; but its *Mālija* Kula may be a mistake for *Nālija*, which latter would correspond with *Nādika* or *Nādika*. The third rather modern-looking inscription ascribes to the Vārana Gana an *Ayyabhyista* Kula. The Kalpasūtra shows nothing that could explain this very curious form, which may be misspelt, especially as the compound *Ayyabhyista-kulato* does not agree with the usual wording of the inscriptions.

Dr. Führer's new inscriptions furnish also further evidence regarding the antiquity of the worship of the twenty-four Tirthankaras. The occurrence of the name Usabha has already been noted. Two other archaic inscriptions speak, one of a statue of the Arhat Pārśva, i.e., Pārśvanātha, and the other of *bhagavā Nemiso*, i.e., the divine lord Nemi. The latter words are incised, according to Dr. Führer's notes, on a panel bearing a very curious relief. The principal figure is a Buddha-like male with a goat's head. He is seated on a throne and surrounded by women, one among whom holds a child in her arms. I think there can be no doubt that we have here again an illustration of a Jaina legend. Among the remaining very numerous sculptures without inscriptions—several of which, according to Dr. Führer, are beautifully finished—there is one which apparently possesses very considerable archaeological interest. It is a doorstep, bearing a relief, which represents a Stūpa worshipped by Centaurs and Harpies, or, as the Hindus would say, Kinnaras and Garuḍas or Suparnas. Centaurs have been found on the Buddhist sculptures at Bharhut and at Gaya, while Mathurā has furnished the Silenus groups and the Hercules strangling the Nemean lion. Dr. Führer's find is a further addition to the monuments which prove the influence of Hellenistic art among the Hindus of the last centuries preceding our era.

In his last letter Dr. Führer states that he expects to finish the excavation of the Kankali Tila in about three weeks. I have, however, not received any news that he has really come to an end of his labours, and I expect that ere long I shall be able to announce further discoveries; but, even at present, the results of the work of 1890-91 far surpass those of other years, and there is very good reason for congratulating Dr. Führer on the important additions to our knowledge of Indian history and art, which we owe to his energy and perseverance. G. BÜHLER.

#### PHILOLOGY NOTES.

THE following declaration of adhesion has been forwarded by the Orientalists of Vienna to the Committee of the Ninth International Oriental Congress, to be held in London in 1892:

"Gentlemen,—As your prospectus of February 9, 1891, shows that the committee of organisation, duly elected at Christiania and afterwards enlarged by co-optation, has transferred its powers to you, we have much pleasure in declaring our full concurrence with your plan to hold the Ninth

International Oriental Congress in London during the month of September, 1892."

(Signed by the eight professors teaching Oriental languages and history in the university: G. Bühler, J. Karabacek, J. Krall, D. H. Müller, F. Müller, W. Neumann, L. Reinisch, H. Zschokke; also by Drs. Burkhard, Dede-kind, Geyer, Hein, and Kirste, and by Messrs. Huhler and Morison.)

MEANWHILE, we should also state that the other committee, which proposes to hold the Ninth International Oriental Congress in London in 1891, still maintains its position. Its programme, together with much vigorous polemic, may be found at length in the April number of the *Asiatic Quarterly Review*. It is evident to everyone without *parti pris* that the cause of Orientalism (never too popular in this country) must inevitably suffer from the continuance of this split—which took its rise, no doubt, from dissatisfaction at some of the proceedings of the Christiania Congress, but which has been kept open by technical arguments and by a deplorable appeal to personalities. We trust that it is not yet too late for harmony to be effected by the intervention of some eminent Orientalists who have not yet taken a side. Might not the Marquess of Dufferin and Ava be invited to act as mediator?

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, March 21.)

MISS FLORENCE HERAPATH, president, in the chair. —Mr. S. L. Gwynn read "A Theory of 'Troilus and Cressida,'" saying that it had been often noticed that Shakspeare reproduced the Latin character with singular skill and fidelity. In the Elizabethan age Latin had not lost its universal sovereignty; it was still a sort of second tongue to all men of education. Latin history was a kind of compendium of all history for the politician or the philosopher. Law, politics, religion, philosophy, had all come to England in a Latin dress; and Shakspeare, even though his personal knowledge of the language was slight, and perhaps little exercised, shows at every turn his familiarity with the genius of Rome. The case was far different with Greek. It was Milton who brought Greek influence in its full potency to bear on English literature. It is alarming to speculate what we should have had from Shakspeare, had he known and felt Greek as Milton knew and felt it, or as it is known and felt by every poet since Shelley. We might not have had "King Lear"; we certainly should not have had "Troilus and Cressida"—not, at least, in its present form. The Greeks whom Shakspeare describes are the Greeks of Juvenal, imperfectly understood. In "Timon," a story of the Greek decadence, they are in their place; but in "Troilus and Cressida," Shakspeare has founded his most unpleasant play upon the most venerable of national legends. It is not too much to say that it is a travesty, a burlesque, of the legend of Troy. The play is a puzzle from every point of view. The circumstances of its publication in two editions in 1609, and of its position in the 1623 Folio, present many difficulties. Apparently the editors of the Folio could not decide how to classify it, and placed it by itself. We cannot blame them; for it would be hard to find a piece which less readily explains itself. In the first two acts the story of the lovers predominates; but it reaches no dramatic conclusion, and so is bound up with the fate of Troy, and the play finds a clumsy ending with Hector's death. Wholly irrelevant is the long description of events in the Grecian camp; and even this has little unity of purpose. The first scene of the long debate seems incompatible with the remaining ones, which are satire bordering on burlesque. Nowhere else in Shakspeare is there so much bitterness and so little humour. Indeed, the whole tone of the play is pervaded by an unfamiliar cynicism. It is a spleenful composition, the work of a mind thrown off its balance and set jarring. Rich as it is in passages full of power and beauty, showing maturity of style in every scene; as a whole, it lacks the dignity, the calm, and the self-restraint of great art. By general consent it has



been held indicative of a troubled period in Shakspeare's life, the period which most students hold to be reflected in the later Sonnets. The tone of its reference to women—not only to Cressida, but to Helen—is easily explained by this theory. By connecting the play more closely still with the Sonnets, a plausible reason may be found for Shakspeare's capricious and paradoxical treatment of the Homeric story—so opposed to his usual conservatism when working on the lines of a good author. Why did Shakspeare, who treated Plutarch with reverence, make a mock of Homer's authority? He had not, it is true, that familiarity with Homer which would breed reverence. Yet it is hardly conceivable that Shakspeare, even when out of temper with the world, should have travestied Homer without some ulterior motive. It is not difficult to suggest one. Homer was known to Shakspeare in the version of his contemporary Chapman. Now Prof. Minto has identified (almost with certainty) the rival poet of the Sonnets with the translator of Homer. This rival referred to in Sonnets 75-86 is described—by references easily intelligible to a contemporary—in Sonnet 86. May it not be fairly inferred that in "Troilus and Cressida" Shakspeare, led to a choice of subject by spleen against the sex of Cressida, was further impelled to seize the opportunity of satirising the chosen theme of a man who had won from him the affections of his "better angel"? "These are Chapman's Greeks" is the unspoken argument of half a dozen scenes which have no special relevancy to the tale of Troilus. It may be said that it is unlike Shakspeare to write with such a motive. This may be answered by the fact that for this once Shakspeare unmistakably wrote unlike himself. —Mrs. H. F. Rankin read a paper on "Cressida," saying that in portraying this character Shakspeare has been strangely untrue to his usual clear insight into woman's nature, and has delineated an almost impossibly false and inconsistent woman. One might almost have forgiven her if for some hidden purpose she had been making a dupe of Diomed, and if time had shown that she was true to the man she had loved in silence for so long. But her own words take away all foundation for such a supposition. Yet her relations to Troilus show a considerable amount of steadfastness and strength of will; and then—based and most unnatural of acts—she gives to Diomed the love-token she has but just received from Troilus. This is impossible. A woman may be false and fickle, but she must be consistently so; she cannot in a few short hours turn completely away from a love that has been the steady growth of long months to yield herself with half-open arms to a stranger—her lover's rival and her city's foe. For there has been hitherto no evidence in her character of these light and frothy qualities. Shakspeare's elaboration of this extraordinary character leaves the mind in a state of incredulous astonishment, and one casts about for some explanation of such aggravated inconstancy. In the law of heredity one explanation may be found; for in her falseness she is following in the steps of her father Calchas, the Trojan priest, who is found in the Grecian camp a traitor to his native town and kinsmen. Nowhere in all Shakspeare's plays can another such wretched specimen of false and frail womanhood be found.

ELIZABETHAN SOCIETY.—(Wednesday, April 1.)

JAMES ERNEST BAKER, Esq., in the chair. A paper sent by Mr. John Addington Symonds, on "The Relation of Painter's *Palace of Pleasure* to the English Romantic Drama," was read by Mr. Frederick Rogers. Painter's *Palace of Pleasure*, which first appeared in 1566, ranks certainly among the most important works of the Elizabethan age. In the history of English prose it occupies a place of great distinction. Moreover, it introduced a new literary world of foreign romance and story to the English public; and finally it determined in a very special way the form and matter of our drama. The sources from which Painter drew his materials are various. To some extent he relied upon the classics; a good number of his tales he took from Queen Margaret's *Heptameron*; one or two may be traced to Spanish authors; but by far the larger number are derived from the Italian novel writers. The result was that he opened a wonderful new world of fiction to

the English, and created that rage for Italian subjects which gave so peculiar a bias to our dramatic literature. The Italian *Novella* must not be confounded with our modern novel. Although they bear the same name, the two species have less in common than might be supposed. Both are narratives; but while the modern novel is a history extending over a considerable space of time, embracing a complicated tissue of events, and implying an analytical study of character, the *Novella* is invariably brief and sketchy. It does not aim at presenting a detailed picture of human life, but confines itself to a striking situation, or tells an anecdote illustrative of some moral quality. For this reason the *Novella* was admirably adapted to dramatic treatment, the concentration and centralisation of its interest upon a single action, or a single pungent motive, gave it just what was wanted by the tragic or the comic playwright. Thus the *Novella* is antecedent, and the modern novel subsequent, to dramatic composition. When we consider the form and spirit of the English romantic drama, it will become still more apparent why the Italian novel proved so acceptable to our Elizabethan playwrights. Without the decorum of deliberate obedience to classic rules, without the decorum of accomplished art, without the decorum of social distinctions properly observed in tragic and comic styles of composition, they dramatised a tale or history in a succession of scenes. Nothing in the shape of a story came amiss to the romantic playwright. Perhaps we cannot penetrate deeper into the definition of the romantic drama than by saying that its characteristic was to be a represented story. The romantic method allowed the evolution of a long tale upon the stage; setting forth, for instance, the whole of a man's life, or the whole of a king's reign, or the whole of a complicated fable. Consequently it was of great importance to the playwright to obtain material for his plots which should narrow the dramatic movement, so far as this was possible, to a single point. This was precisely what the Italian *Novella* supplied. Remaining a narrative, it limited the action to some central incident or clinching motive. The most perfectly constructed of Shakspeare's tragedies, "Othello," follows the tale of Cinthio with very little alteration. Besides Shakspeare, the following dramatists drew their plots from the same source: Greene, Peele, Heywood, Marston, Beaumont, Fletcher, Webster, Massinger, Middleton, and Shirley. Among the best plays of the period the names only of which are known to us from Henslow's Diary and other sources, it is obvious that a large number were founded on one or other of Painter's Italian stories. "Timon of Athens" in its original form is taken through Painter from Plutarch; "Edward III," whether we assign this fine tragedy to Shakspeare or to Marlowe or to some third hand, is based not upon an English chronicle, but on a romantic story told by Bandelio. In the original Italian this novel displays a very high quality of rhetoric in the dialogue, and vehement dramatic energy in the treatment of the situations and emotions of the actors. The English playwright had very little else to do than to turn Bandelio's language into blank verse. A large number of the Italian novels were founded upon tragedies of actual life, and contained comparatively faithful records of contemporary life. These histories used to be circulated in manuscript; and masses of them still remain embedded in the archives of noble families. They proved singularly attractive to dramatists of the stamp of Marston, Cyril Tourneur, and Webster. The rage for Italian subjects was so strong in London that a play could scarcely succeed unless the characters were furnished with Italian titles. Ben Jonson laid the scene of his most subtle comedy of character—"Volpone, or the Fox"—in Venice. He even supplied that thoroughly English study of manners, "Every Man in his Humour," with Italian personages. Our drama began with a translation from Ariosto's *Supposit*, and ended with Davenant's "Just Italian." In the very dawn of tragic composition Greene versified a portion of the "Orlando Furioso." Kit Marlowe devoted one of his most brilliant studies to the villanies of a Maltese Jew. Of Shakspeare's plays five are incontestably Italian; while others are cast with Italian names to suit the popular taste. Painter and his school supplied the playwright with innumerable and attractive

plots. Such plots were not accessible in any other source, and the *Novella* furnished exactly that particular type of story which the spirit of romantic art demanded. It is not therefore surprising that a kind of conventional Italianism sprang up, and that a growth of art so vigorous as our Elizabethan drama should have tended to produce hybrids. What our literature lost by the fascination of Painter's foreign stories, leading genius astray from national and local motives, cannot be reckoned. But it may safely be said, upon the other hand, that English literature gained from it the salvation of the romantic species at a very critical period of its earlier development.

## FINE ART.

*The Life and Works of Giorgio Giulio Clovio, with Notices of his Contemporaries, and of the Art of Book Decoration in the Sixteenth Century.* By John W. Bradley. (Bernard Quaritch.)

THE author of this elaborate memoir, having successfully completed his Dictionary of Miniaturists, in three volumes, a work requiring a vast amount of research, has availed himself of much of the materials which he must have met with, in bringing into use the notes upon many of the earlier artists, hidden in foreign and but little-known sources, especially Italian and German, often contemporary or nearly so with the artists themselves, and has produced a volume full of both historical and artistic interest.

Unlike the great painters, whose frescoes and drawings on walls and ceilings, or on canvas or tapestry, were visible and appreciable by all men, the book illuminator was little known, except to the patron for whom he worked, and his immediate friends. His labours have, however, had one advantage over those of the wall or portrait painter, that of being secluded from many of the accidents of time, and especially from atmospheric influences, and thus have allowed them to be handed down to us in their original brilliancy. Of these splendid productions, comparatively small as many of them are, none are more elaborate or highly finished than those of Giulio Crovata, more generally known by the name of Clovio, one of the latest of the book illuminators, who was born in the year 1498 at Grizane, a village in Croatia, near the Adriatic Sea, and who, after a most indefatigable and well-honoured life, died at Rome on January 5, 1578, where he received the honour of a public funeral, being buried in the tribune of St. Pietro in Vincoli.

Mr. Bradley has prefixed to his memoir a chronology of twenty pages of the principal events of the life and times of Clovio. Under the advice of his friend, Giulio Romano, he commenced the work of miniature painting as a profession about 1520, entering into the service of the family of Grimani, one of whom, a cardinal legate at Perugia, obtained, in 1531, a papal dispensation for Clovio, who had become a monk at the monastery at St. Ruffino, near Mantua, and by whom Clovio was invited to Perugia.

From Mr. Bradley's volume we perceive how indefatigable Clovio was with his brush, and the number of works which he executed.

These are so little known or recognised by English students that we find Mr.

Humphreys, in his *Illustrated Books of the Middle Ages*, stating that the Soane Commentary of St. Paul, the Vatican Clovio, and the splendid book in a golden (or rather silver-gilt) cover with gems, formerly in the Chapel of the Farnese Palace, with one or two others, are the only monuments upon which the fame of Clovio rests.

The detailed account and list of the works of Clovio given by Mr. Bradley show, however, that even in our own country there are other splendid specimens of his work which, although but little known, deserve to be carefully studied. They are chiefly:—

1. The finely-written Commentary by Marino Grimani on St. Paul's Epistle to the Romans is now in the Soane Museum in Lincoln's Inn Fields. It contains two full folio pages with Clovio's illuminations, of which Mr. Humphreys published excellent coloured facsimiles (not noticed by Mr. Bradley), one with the scene of the conversion of St. Paul as the principal subject, surrounded by elaborately painted marginal borders; of the other, the title of the volume, with borders corresponding to those of the miniature, among which is a portrait of the Cardinal in a red robe. Photographs (too small) of these two pages are also given in the work before us. On one of these pages is the inscription, "Marino Grimani et legato Perusino Patrono suo Julius Crovata pingebat."

2. The Townley Lectionary is fully described by our author, including several of Clovio's miniatures, especially the "Last Judgment,"

"considered by most judges to be not only the finest miniature in the volume, but Clovio's masterpiece. In all the higher qualities of design and beauty of workmanship, I know of nothing to compare with it" (p. 259).

3. The Grenville "Victories of Charles V.," called "L'aquila triumpante," was carefully described by Dibdin from Mr. Grenville's own notes, which stated that the volume came from the Escorial. It bears a title "Giulio Clovio l'aquila triumpante de Carlos Quinto V." The famous miniatures, of which there are twelve, are carefully described by Mr. Bradley.

4. The Stuart de Rothesay MS., "unquestionably the work of Clovio," is now in the British Museum (Add. 20,927). It contains four miniatures with borders, and several very beautiful illuminated initials.

5. The Gonzaga "Offices" in the Bodleian, Oxford (MS., Duce 29), has been attributed to Girolamo dai Libri and to Girolamo Genga; but much of the work in it completely corresponds with works in other MSS. that were painted by Clovio. The miniatures, which are all Biblical, contain "some of the same ornaments as the Berlin Missal of Clement VII., the Corsini Missal executed for the same Pope, the Albani or Ashburnham Missal, and two or three pages in the MS., No. 21,412 in the British Museum; and all these, if any, should be assigned to Clovio" (p. 201).

Lastly, we may mention that Silvestre published a splendid coloured facsimile of the "Paradiso" of Dante in the *Palaeographie Universelle*, pl. clxii., from the MS. of that poet, in three volumes, in the Vatican Library; and that the "Officium B. Mariae

Virginis," of the Royal Library of Naples, mentioned by Mr. Humphreys, is described by Mr. Bradley (p. 270) as "one of the most unique in the world," the silver-gilt sculptures of the covers contain full-length figures of the Virgin and the Angel Gabriel, with other smaller ones and ornaments.

The work before us is illustrated by eighteen plates, including a photograph of a medal with portrait of Clovio.

I. O. WESTWOOD.

#### EGYPTIAN EXPLORATION.

THE OLDEST PYRAMID AND TEMPLE.

Medium: March 31, 1891.

MY work here is now ended, as the question for which I came is solved: Medium is proved to belong to Snefru, and here, therefore, is the oldest dated pyramid. Moreover, there remains here in perfect condition the only pyramid temple ever yet found entire, the oldest dated building in the world.

As the position of the temple was quite unknown, and its existence only a speculation, I had to work blindly through forty to sixty feet depth of rubbish, piled up around the pyramid during ages of quarrying in its mass. The result justifies the attempt; for though the temple discovered is absolutely plain and uninscribed, yet during the XIIth and XVIIIth Dynasties visitors came here to the festivals of Snefru, and recorded their visits to his temple and pyramid in pious *graffiti* on the walls. That he was the genius of the place is also shown by a base of a statuette dedicated to the gods of a town, Tat-snefru, by a woman named Snefru-khati.

The temple is joined to the east face of the pyramid. The front is about thirty feet wide and nine high, with a door in the south end of the face. A passage parallel to the front, and twenty feet long, leads to the chamber, which is twenty by seven feet. A wide doorway leads from this into the open-air court built against the pyramid face. The altar of offerings, quite plain, stands in the middle of the court, and an obelisk on either side of it. These obelisks are over thirteen feet high, with rounded tops and uninscribed. Of course I have had to re-bury temple and tombs completely in order to preserve them, in the total absence of all inspection or conservation officially. On clearing the interior of the pyramid, which was open from the north, I found in the rubbish the fragments of a wooden sarcophagus; so the chamber already known was doubtless the sepulchre anciently plundered.

The construction of the pyramid has also been examined. It plainly consists of a small stone mastaba, heightened and built around repeatedly until there were seven steps of construction. Over all these a continuous slope of casing was added, so that it appeared with one long face from the top to the ground. This bears out what I had suggested years ago, that the mastaba repeatedly added to originated the pyramid form.

The tombs here prove to have been elaborately plundered in early times, when their plans and arrangements were well known to some persons. Forced holes leading straight to the chambers have been made, and nothing portable is left for the present age. Many tombs which contained only bodies have not been disturbed; and from these I have collected over a dozen complete skeletons for study, which will give a starting-point at the earliest historical reign for comparing the types of Egyptians of later ages. A very important matter is the mode of burial. Hitherto we have always found Egyptians buried full length; but most of these earlier bodies are crouched, many with the

knees up to the chin. And I am told that many crouched bodies in large earthen jars were found lately at Gizeh, but were all destroyed. These bodies are always on the left side, with the face east, head north. This proves that a special idea was connected with such burials. But no funeral vessels or head-rests are found with these interments; only around the body are sometimes a few scraps of charcoal, as if it had been surrounded by live coals at the time of burial. At the same period full-length burial was practised, accompanied by funeral vessels of diorite and alabaster and head-rests. This distinction seems to be connected with the two races—the aborigines and the conquerors, who were not yet fused together.

A good deal of the pottery of the IVth Dynasty has also been found. It differs from that of all later periods, and completes our historic knowledge of the pottery of Egypt.

The mode of laying out buildings has been found. A mastaba with sloping sides had to be founded on uneven ground. A wall, L shape, was built outside of each corner. Levels on that were drawn a cubit apart; red vertical lines on these walls defined the width of the building at the ground-level, and black lines drawn sloping down outwards from the red at ground-level defined the planes of the faces. From this perfect geometrical arrangement it was easy to start the work, no matter how uneven the foundation.

Besides this exploration, a survey of the place in general, and especially of the exact dimensions of the pyramid, is now done. The first result of this is of great value on the geometric theory. The pyramid of Khufu, as we all know, is so proportioned that the ratio of height to circuit is that of a radius to its circle; and moreover the ratio of 7 to 22 is embodied by the dimensions of height and base being 7 and 11 times 40 cubits, which strongly shows that 7 to 22 was the recognised ratio. Here in the pyramid of Snefru, which preceded that of Khufu, exactly the same ratio of 7 to 22 is found, the angles being alike. And, moreover, the size is such that the height and base are 7 and 11 times 25 cubits. Therefore the proportion in a pyramid and the use of the approximation 7 to 22 are both older than the great pyramid of Gizeh; and this example strongly corroborates that theory of the dimensions.

An illustration of official amenities may interest Englishmen who do not know how things go here. This year an official spy has been appointed to watch me, although I have worked for eight years simply on my honour, and have not concealed anything from the Government. And I am told that I shall be charged for this benevolent attention an amount which is larger than the whole value of the things I remove. Meanwhile, a few miles off, natives have long been pillaging and destroying towns and tombs unchecked in a scandalous manner, because the staff is insufficient to control them! Those who know something of the state of officialdom here can understand what all this means.

W. M. FLINDERS PETRIE.

#### "POIL ET PLUME."

THE above is the humorous name given to a very original exhibition in the Hall of the Théâtre d'Application, organised by a group of men of letters of artistic tastes. M. Bergerat—the well-known "Caliban" of the *Figaro*—explains in his witty preface to the Catalogue how some literary friends, inspired by him, made up their minds to follow fashion, found a "Petit Salon" of their own, and, as a token of their double calling, style it "The Brush and Pen" exhibition. There are many



examples of painters having succeeded as authors, why should not authors, in turn, show that they can paint as well as write?

"There are, besides, three good reasons," says M. Bergerat, "for a writer trying his hand on canvas: first, because it amuses him; secondly, because it is change for him; and thirdly, *id est*: anything is better than puddling in the quagmire of politics."

The "Poil et Plume" exhibition is divided into two sections, modestly entitled: The Louvre—for deceased masters; The Luxembourg—for living geniuses. Victor Hugo occupies the first place in the Louvre, though his four blotchy pen-and-ink sketches of fantastic castles perched on rocky peaks and surrounded by smudgy clouds owe their principal attraction to the signature V. H. It is a very different case with the portraits in oils and two pretty pastels signed "Théophile Gautier." Here we recognise the fact that the author of *Enaux et Camées* might have become an artist of renown had not his shortsightedness obliged him, fortunately, to drop the brush and take up the pen. A little further on, we come upon some interesting sketches of Alfred de Musset; a water-colour "Fantasia" and a portrait of himself by Mérimée; also a portrait of Baudelaire, by himself; and the sketch of a girl's head, illustrative of the following verses in "Les Yeux de Berthe":

"Grands yeux de mon enfant, arcanes adorés,  
Vous ressemblez beaucoup à ces grottes magiques  
Où derrière l'amas des ombres léthargiques  
Scintillent vaguement des trésors ignorés."

Gérard de Nerval is represented by half a dozen pen-and-ink sketches of no particular interest. Close by hangs a water-colour drawing of M. Jules de Goncourt, representing the sinister corner of the Rue de la Vieille-Lanterne in which Gérard de Nerval hanged himself. The sketch was made on the spot the day after the suicide. Among other curiosities is a tiny picture by Schanne, the celebrated Schanard of the *Vie de Bohème*.

The Luxembourg contains a varied collection of semi-serious, semi-comic contributions from living authors. M. Bergerat's water-colours are superior to ordinary amateur-work, while his portrait of Gustave Flaubert is a good likeness. M. Lemonnier's water-colours "after Claude Monnet" form an amusing contrast to M. Montégut's "impressionist" landscapes. M. Edmond de Goncourt has sent a sketch of the celebrated drawing-room of the Rue St. Georges, with his brother Jules seated before the fire. The poets Harancourt, Jean Rameau, Clovis Hugues, Verlaine, and other well-known names, figure on the wall as *pochades* and no more. M. Lemaître, the critic of the *Débats*, has sent a portrait of M. St. Le Roux; M. Sardou a plan for stage scenery; Mme. Valérie Fould (Gustave Haller) a sketch with the following lines:—

"Messieurs de la littérature,  
Prenez bien garde à la peinture  
Transformer en peintre un auteur,  
Faire d'un poète un sculpteur,  
L'entreprise est trop hardie  
Bah! . . . Je risque ma comédie."

The inimitable Gyp (Comtesse de Martel) contributes some of "Bob's" artistic productions, among which is one of the most amusing skits in the collection. It is a water-colour drawing representing M. Ohnet, the immortal author of *Le Maître de Forges*, attired in a red hunting-coat, yellow breeches, and top-boots, paying his addresses on bended knee to the attractive, lightly-clad nymph, the French Language, who turns away, protesting with uplifted hands at M. Ohnet's impudence.

The receipts of this interesting exhibition are to be devoted to charitable purposes.

C. N.

### THE GRAVE OF "ARISTOTLE."

WE quote the following from the *New York Nation*:—

"American School of Classical Studies, Athens:  
March 12, 1891.

"Contrary to my wishes, the news has already leaked into the papers here that I have discovered the grave of Aristotle. As I am very anxious that no sensational report be spread, not warranted by conscientious scientific investigation, I feel bound to make public at this juncture the grounds upon which this premature conclusion has been arrived at.

"During the excavations which have been carried on by the American School of Classical Studies under my direction on the site of the ancient Eretria, I was making tentative excavations in the neighbourhood of the city, in order to discover the temple of the Amyrathian Artemis. I came upon beautifully worked marble foundations, which, however, proved to be the enclosures of a family grave, such as exist in considerable number about Eretria. But these walls were of such workmanship and magnificence that I concluded they must be the finest graves in the neighbourhood. After much digging, and opening of two graves, we came upon one within this precinct which contained a number of articles (twenty-three), among them six diadems of pure gold and one laurel wreath of pure gold about the head; furthermore, a most interesting specimen of a writing-pen in silver, and two styluses of the same material; also a statuette of a philosopher, with hands folded, in terra-cotta.

"It seemed evident to me at the time that the person here buried was a man of literary pursuits, and furthermore a man of considerable fame and note. When, in the grave adjoining, containing the remains of a female member of the family, an inscription was found, [B]IOTH [A]PIZOTEAOT, the tempting question flitted through the mind, whether the gold-wreathed philosopher buried with such distinction was not the famous Stagirite? This grew still more tempting when one bore in mind that Aristotle died at Kalchis, and that Kalchis is the adjoining city to Eretria. Finally, Christodoros describes a statue of Aristotle, which he saw in a gymnasium at Constantinople, as "standing with hands folded together," which corresponds to the unique terra-cotta found in the grave. According to Prof. Richardson, the inscription goes back to the third century B.C.

"This is an outline of the facts connected with the discovery. But I should like to refer to the following points which militate against the identification: first, that Kalchis is not Eretria, though it adjoins it, though graves run almost continuously from Kalchis as far as Bathia, two hours beyond Eretria, and though one must not assume that these were the same distinct and inimical communities after the Macedonian period which they were in the previous centuries. One must further remember that there were several Aristotles in antiquity, and that the daughter of Aristotle by his wife Pythias is mentioned in his will, and that her name was Pythias, not Biote: though he might have had a daughter by Herpyllis. Finally, research has not yet considered and settled the question whether the terra-cotta figures in graves had any such direct reference to the deceased as the statuette of the philosopher in the grave in question might tempt us to believe existed in this case; though we can, even now, maintain that a general relation subsisted, such as that of ephebi in graves of youths, children in children's graves, and women with articles of toilet in those of women.

"These are, on the whole, the facts which I can at present make public. Perhaps more light may come to us.

"CHARLES WALDSTEIN."

### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week are particularly numerous. They include (1) that of the Royal Society of Painters in Water-Colours, in Pall Mall East; (2) Mr. Mortimer Menpes's much-talked-of paintings, drawings, and etchings done in India, Burma, and Kashmir, at the Dowdeswell Galleries, in New Bond-

street; (3) a series of water-colour drawings by Mr. F. G. Cotman, entitled "On the Devon Rivers," at the Rembrandt Head Gallery, in Vigo-street; (4) a series of pictures of the Shetland Isles, by Mr. R. H. Carter, at Messrs. Tooth & Sons' galleries in the Haymarket; and (5) the exhibition of the Society of Lady Artists (professional), in the Egyptian Hall, Piccadilly.

DR. SELAH MERRILL, well known for his services in connexion with researches and explorations in Palestine, has been re-appointed U.S. Consul at Jerusalem by President Harrison. During the past week he has been staying in London, on his way to the Holy City.

ON Wednesday next, April 22, Messrs. Sotheby will sell the small but choice collection of line engravings formed by the late Dr. Alexander J. Ellis.

It is not often that the opuscula of a dilettante society are of such real value as the little volume on *Blue and White China*, which Mr. Alexander T. Hollingsworth has recently presented to the Sette of Odd Volumes. It is the best common-sense apologia for the craze we have seen. Many a lover of those "blimy little bits of blue," as Mr. Henley's cockney calls them, may never have thought to formulate his reason for the faith that is in him. To the more technical, Mr. Joseph Grego's notes on the potters' marks will be of much interest and value, while the illustrations to the volume are almost as dainty as the pieces themselves.

THE LOUVRE has recently acquired two curious portraits, which are believed to be those of King René, of Anjou, and his second wife, Jeanne de Laval, and to have been painted by the king himself. These portraits come from the last of the Matherons of Aix-en-Provence, one of whose ancestors, Jean de Matheron, is said to have received them from King René, who was godfather to one of his children. They are painted on tablets of wood, which open and shut like a book, and are in perfect preservation.

We quote the following from the *Times*:—

"An important discovery of Roman remains has just been made in Lincoln. In laying down a new water-main the workmen came upon the bases of three Doric columns, in an admirable state of preservation. These bases are in a straight line with the shattered pillars discovered in May, 1878, and correspond exactly with them in character and arrangement. The new discovery proves that the building of which these columns formed the façade, instead of presenting, as was thought, a six-columned portico of 70ft. in breadth to the street, must have shown a colonnade of at least 11 columns, that number being already accounted for, and extending to the length of 160ft. It must have been a fabric of great size and magnificence, occupying the north-western angle of the north-western quarter of the Roman city. It is to be regretted that, the position of these last discovered columns being in a public thoroughfare, it is impossible to preserve them *in situ*."

### THE STAGE.

#### STAGE NOTES.

MISS MARION LEA and Miss Elizabeth Robins have both in their different ways done such excellent stage work—both of them are artists of so much greater intelligence and sensitiveness than is common—that one wishes them success in the series of *matinées* which they give at the Vaudeville next week, even if the piece chose for representation is, as we think it, unworthy to engage them. The author whom they have selected to give one other chance to can have no hold whatever on the literary, the thoughtful, the genuinely artistic public. His appeal is in chief to the ill-balanced mind, and he finds acceptance only among a *dique*, and

in a corner of "faddists." Still, though for people of ordinary common sense—and yet more for the people of genuine and individual penetration—the effort may be difficult, we would counsel our readers on this occasion to forget the author and to remember only the actresses. Miss Robins is an actress of delicate pathos, singularly discreet, and a mistress of her own method. Miss Marion Lea has before now approved herself not only a brilliant comedian, but an emotional artist of remarkable power. Nor has she said her last word; her finest opportunities are yet, no doubt, to come.

THE Vaudeville revival of "Money" has, as we said it would have, a very strong cast, the Brothers Thorne, and Miss Kate Phillips, Mr. H. B. Conway, and Miss Dorr—the new and highly accomplished actress from America—doing at least their share in the production of a performance which compares well with any that has been recently given. The piece is assured of some considerable run; it is so well constructed, and contains so much of that which is real comedy, that it has aged far less than "The Lady of Lyons." Still, it has aged to some extent; and, though its success is not doubtful, we are not sure that the management would not have done well to have availed itself of a suggestion proceeding from we forget what quarter, to the effect that the period during which the play was written should be frankly recognised by the adoption of the costumes, and, we must add, the interior decorations of the very earliest years of the Queen's reign. "Money" is a contemporary of *Nicholas Nickleby*, the characters in which we always associate with the art of its contemporary illustrator. The sentiment of "Money" would seem less strained, and its peculiar order of cynicism less out of place, if its date were remembered. When it was written, Samuel Rogers was popular, and the Byronic tradition had not passed away. If people were reminded of this condition of things by the costume and appointments, something that now seems false would become acceptable.

## MUSIC.

### ITALIAN OPERA AT COVENT GARDEN.

Mlle. GIULIA RAVOGLI took the title-rôle in "Carmen" last Thursday week. It seems scarcely possible that the exponent of the faithful Orfeo should achieve equal success as the fickle Spanish girl: that she should throw off her classic bearing and become a coquettish gipsy toying now with a young officer, now with a

bull-fighter. The change was a sudden one, and quite as sudden for the public as for her. She sang admirably, and gave a characteristic reading of the part, but there seemed something wanting. We do not know how to express this something better than by saying that she seemed to be playing the part: that she was a stage, not a real, Carmen. There were many fine points in her acting, especially in the latter part of the opera; but still she never quite carried away her audience. However, this was her first attempt here; and with a better Don Jose than M. Lubert, and a more exciting Escamillo than Mr. F. Celli, she may possibly appear to far greater advantage. For the moment, then, we suspend judgment. M. Lubert, the French tenor, has some good notes in his voice; but the high ones are hard, and some of his acting, especially in the last act, bordered on the burlesque. For Mr. F. Celli all excuse should be made, as he took the part at very short notice. Mlle. Agnes Jansen made a satisfactory *début* as Mercédès, and Mme. Bauermeister proved an efficient Frasquita. Mlle. Sofia Ravogli took the part of Michaela, but her success was not great. Mr. Randegger conducted with care.

"Lohengrin" was given on the following Saturday evening, and the theatre was crowded. The cast was an exceptionally fine one. Miss Eames was not all that one could wish in the matter of acting or singing; but with regard to any shortcoming it should be remembered that she was playing the part for the first time, and that she had not—so it is said—the advantage of proper rehearsal. M. Jean de Reszke as Lohengrin, and his brother as the King, more than satisfied all expectations. Mlle. Giulia Ravogli as Ortruda had a part that suits her admirably, and her singing of the music showed great dramatic power. M. Maurel, the Telramund, was, as usual, most satisfactory. The chorus sang well; and the orchestra, under Signor Mancinelli's direction, played efficiently, though, at times, too vigorously.

J. S. SHEDLOCK.

## MUSIC NOTES.

MESSRS. WILLY HESS and Hugo Becker held the first of three violin and 'cello recitals at St. James's Hall on Saturday afternoon. Mr. Hess gave a brilliant performance of Vieuxtemps' showy "Fantasia appassionata," and Mr. Becker was heard to great advantage in two Boccherini movements transcribed by Signor Piatti. Mr. Leonard Borwick played some pianoforte solos, though not quite in his best manner. Bach's short organ Prelude and

Fugue in E minor is ineffective on the pianoforte; and, moreover, the quaint character of the theme is "grievously impaired," if, as was the case on this occasion, the *mordente* is not properly executed. Mr. Borwick played the Schubert Impromptu (Op. 90), No. 3, at too slow a rate. We hoped to hear it, not in the key of G, but in that of G flat, as it is written in the new Breitkopf and Härtel edition of the composer's works. The Henselt "Toccata" was neatly performed. The programme opened with Beethoven's B flat Trio (Op. 97), a work not often heard of late years. Miss Fillunger contributed some interesting songs by Handel and Brahms. There was a fair attendance.

MME. FRICKENHAUS gave a pianoforte recital at St. James's Hall on Wednesday afternoon. The programme was exceedingly well drawn up, and it contained many pieces by no means hackneyed. Of these the principal was Brahms's Sonata in F minor (Op. 5), an early and remarkably interesting composition which has never been played at the Popular Concerts; it was introduced some seasons ago by Mr. Beringer at one of his concerts. The Sonata was interpreted by Mme. Frickenhaus in an able manner; her technique was excellent, and she played with much feeling. A Fugue "for the right hand alone" by her master, M. A. Dupont, proved a curious and clever piece, and it was played in a neat and sparkling manner. The concert-giver was also heard to advantage in pieces by Grieg, Cowen, Leschitzky, &c.

GOUNOD's "Mors et Vita" was performed by the Choral Society at the Albert Hall on Wednesday evening. This work, with its many pages of slow "sequence" music, its monotony of cadences, its frequent reminiscences of "Faust"—nay, of the two "Fausts" (Gounod's and Berlioz's)—cannot be regarded as an attractive or original work. It is, in spite of clever writing and at times pleasing melodies, distinctly heavy music. But Mr. Barnby's choir, under Dr. Mackenzie's direction, sang the choral music splendidly. The soloists were Mme. Albani, Miss Hilda Wilson, and Messrs. Lloyd and Watkin Mills. They all sang well, although Mme. Albani at times exaggerated her part, and Miss Wilson was not in her best voice. There was a large attendance.

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